

DETAILS

Jake Gyllenhaal

IS READY
FOR A FIGHT

MEET
THE
FUTURE
OF
AMERICAN
ART

ENOUGH ALREADY
ABOUT YOUR
POST-WORKOUT
RECOVERY ROUTINE

Hollywood's Hottest Import

THE CRAZY,
MIXED-UP
NEW RULES
OF TIPPING

THE STYLISH
MAN'S GUIDE TO
FALL FASHION

15
THINGS YOU
NEED TO KNOW
RIGHT NOW



ROBERT DE NIRO, RICHARD GERE,
MARTIN SCORSESE, JON HAMM,
AND SAMUEL L. JACKSON
ON THEIR FAVORITE DESIGNER

MICHAEL SHANNON



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BOTTEGA VENETA



VOLUME 33 ISSUE 09

FEATURES

74 | THE FIGHTER

Jake Gyllenhaal hollowed himself out to play a desperate scavenger in *Nightcrawler*, then packed on 15 pounds of muscle to embody a tormented brawler in this month's *Southpaw*, the latest in a string of intensely dark and personal projects that continue with next month's high-altitude survival thriller *Everest*. Think Hollywood's reigning shape-shifter (and once-again Oscar contender) might take a minute to pat himself on his rippling back? Think again.

By Joe Levy

86 | THE EIGHT ARTISTS TO WATCH RIGHT NOW

With auction prices hitting the stratosphere, museums opening every other week, and celebs like Kanye and Leo snapping up new works, the search is on for the next big thing. These are the up-and-comers you need to know.

By Maxwell Williams

96 | ARMANI AT 40

To celebrate Giorgio Armani's four decades at the forefront of men's fashion, the designer's Hollywood collaborators—A-listers like De Niro, Scorsese, and Gere—pay tribute to a career devoted to making men look their best, onscreen and off.

86

Jamian Julianovillani is one of eight young talents the art world is embracing with open arms.



COVER Photograph by Mark Seliger. Styling by Benjamin Sturgill. Clothing by Dior Homme.

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Fall's best suits mix it up with texture and proportion.

FASHION

64 | TRACK SUITS

Bold geometric patterns, easier fits, and unexpected fabrics (like corduroy) are here to shake up your workday staple. Photographs by Ryan Plett

80 | BLUE IN THE FACE

The traditional timepiece—white face, black numerals—is so 2014. For fall and beyond, draw attention to your wrist with a classic watch in a color you'd sooner find in a sport coat: navy. Photographs by Lionel Koretzky

KNOW & TELL

19 | ARCHITECTURE

Taschen's two-volume collection of contemporary concrete buildings is a solid addition to any home library.

20 | DRINKS

Whether you're walking into a party with beer, wine, or liquor, here's how to bring it better.

24 | SOCIAL MEDIA

These four apps will elevate your 'gram game.

26 | DESIGN

Houseplants are the new must-have accessory in luxe apartments. And now you can transform any room into a green zone with statement planters in bright shades and angular, twisting shapes.

28 | THE STARLET

How Swede it is to be Alicia Vikander, suddenly the most in-demand young actress in Hollywood.

30 | YES LIST

Five things we emphatically endorse this month.

32 | BODY

Welcome to the world of \$199 foam rollers and \$1,750 compression boots, where gym rats spend as much time recovering from workouts as they do working out—and they're happy to tell you all about it.

34 | ETIQUETTE

Who gets tipped? Who doesn't? And do you really need to leave 75 percent on a latte? New rules for confusing times.

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Singer-songwriter Jason Isbell on the best drum solos and the only corn bread worth crying over.

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The "It" Dish deconstructed: At Hattie B's in Nashville, chef John Lasater's chicken brings the heat.

40 | WISEGUY

Pierce Brosnan sounds off on marriage equality in Ireland (all for it), the paparazzi infestation in Hawaii (not a fan), and how to bring James Bond into the 21st century (enough with the straight white guys).

42 | TECH

An exploding genre of YouTube videos are boring viewers to sleep—and that's the whole point.

44 | OBJECTS OF DESIRE

Spearguns, shipwreck maps, wet suits—all the essentials you need to live the life aquatic.

STYLE

47 | SPECIAL SECTION: THE STYLISH MAN'S FALL CHEAT SHEET

Escher-style sweaters, new (old) soles for your sneakers, and the season's chicest action flick are just a few things you'll learn about in this ultimate guide to fall fashion.

58 | TASTEMAKER

Rocker Albert Hammond Jr. on his favorite fragrance (hint: Your girlfriend might wear it) and the art of going custom.

60 | GROOMING

For some South Korean men, a 10-step skin-care routine is standard. For us? We'll see. Until then, prepare to make shelf space for mists and sheet masks.

LAST WORD

100 | SHOULD YOU ... FAST?

Can skipping meals help you lose weight, live longer, and feel younger? We weigh the pros and cons of life in the fast lane.

By Meredith Bryan



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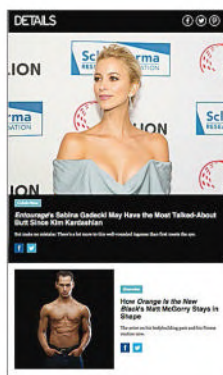
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WITH **SOUTHPAW** STAR
JAKE GYLLENHAAL AT
OUR COVER SHOOT



MAKE WAY FOR BROSE:
WHY MORE MEN ARE
DRINKING THE PINK
STUFF

FRANK OCEAN RETURNS:
THE ACCLAIMED SINGER
DEBUTS TRACKS FROM
HIS NEW ALBUM

**NEW YORK FASHION
WEEK:** OUR COMPLETE
COVERAGE, WITH THE
BEST OF THE RUNWAY,
STREET STYLE, EMERGING
DESIGNERS, AND MORE



PHOTOGRAPHS BY MARK SELIGER.

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An aerial, high-angle photograph of the New York City skyline at dusk. The image captures a dense cluster of skyscrapers, with many windows glowing with warm interior lights. The Empire State Building is prominent on the right side, and the Chrysler Building is visible on the left. The city extends to the water's edge, where the Hudson River and East River are visible, with some bridges and boats in the distance. The sky is a soft, hazy blue, suggesting the time is either early evening or dawn. The overall mood is one of urban resilience and enduring strength.

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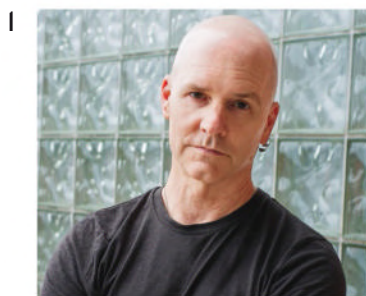
THE ALL-NEW 2015 EDGE



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1 / Doug DuBois
PHOTOGRAPHER, "THE EIGHT ARTISTS TO WATCH RIGHT NOW," P. 86

Behind the scenes: "I looked at the work of each artist to find a way into the portrait. Everyone was quite patient and willing to have their studios invaded and rearranged to accommodate the cameras and lighting gear."

Can't live without: "Paul Smith socks."

Guilty pleasure: "Watching episodes of *Bob's Burgers* while I make a salad."

Social-media platform: Facebook—facebook.com/douglas.j.dubois
Bona fides: DuBois' book *My Last Day at Seventeen*, a collection of photographs about growing up in Ireland, will be published this fall.



2 / Joe Levy
WRITER, COVER STORY: "THE FIGHTER," P. 74

Behind the scenes: "At dinner with Jake Gyllenhaal, the hostess sent out vegan crab cakes, on the house. He says, 'I've been here a couple times and she's never been that nice. She must know you're from a magazine and think you're reviewing it.' So if you're wondering what I'm better at than Jake, it's vegan crab cakes."

Off the clock: "I spend a lot of time at Flywheel. Jake is a SoulCycle guy, but we put those differences aside."



4 / Antonina Jedrzejczak
EDITOR, "THE EIGHT ARTISTS TO WATCH RIGHT NOW," P. 86

Behind the scenes: "It's easy to create something if you're only going for shock value. The artists in this story manage to make art that is wholly original but at the same time feels important and beautiful on a purely aesthetic level. That's not so easy."

Can't live without: "A gold LOVE bracelet from my dad—I literally can't take it off."
Go-to outfit: "The great fashion equalizer: a white cotton button-down, oversize gray cashmere sweaters and scarves, and beat-up denim."

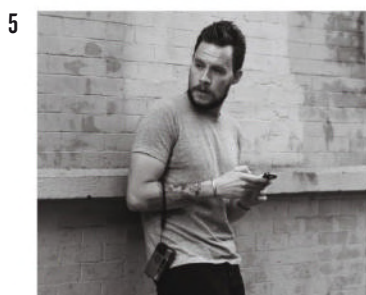
Listening to on repeat: "'Waymore's Blues' by Waylon Jennings, Clapton's version of 'Ain't Nobody's Business,' and Little Esther's 'Aged and Mellow.'"

Social-media platform: Instagram—antoninawiktoria
Bona fides: Jedrzejczak is an associate editor at *Details*.



5 / Ryan Plett
PHOTOGRAPHER, "TRACK SUITS," P. 64

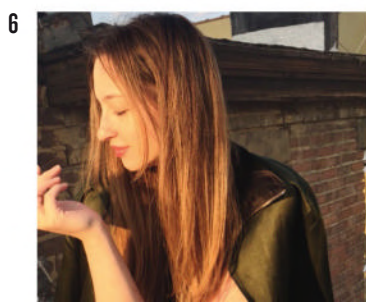
Behind the scenes: "This shoot was about taking a mood that stemmed from late-seventies, early-eighties subway imagery and combining the refined elements of the modern suit. We were running from station to station. I kept picturing



Fight Club in New York City."
Can't live without: "My gold Rolex Datejust."
Hidden talent: "I swam in college. I was no Michael Phelps, but I got to eat about 5,000 calories a day."
Social-media platform: Instagram—ryanplett
Bona fides: Plett has photographed for *GQ*, *Avenue*, and the Huffington Post.

6 / Laura Bolt
WRITER, "A LITTLE BIT SOFTER NOW," P. 42

Behind the scenes: "I watched a lot of these ASMR videos where people whisper or record sounds like rustling fabric to help others relax, but it kind of had an opposite effect on me. I think you either feel it or you *really* don't."
Can't live without: "Vintage YSL platform heels. They are completely unsuitable for anything but standing very still and maybe holding a cocktail, but I don't want to live in a world where that doesn't happen at least once in a while."
Guilty pleasure: "Seventies *giallo* films like *Suspiria*—they hit the balance of style and sleaze that appeals to me."
Social-media platform: Instagram—la_vie_bolt
Bona fides: Bolt is an associate editor at *Details*.



Can't live without: "A 14-year-old Margiela motorcycle jacket."
Guilty pleasure: "The pleasure I take from listening to Nick Jonas is entirely guilt-free."
Social-media platform: Twitter—@realjoelevy
Bona fides: Levy is a contributing editor at *Rolling Stone* and host of the new-music audio show "Incoming" on Spotify.

3 / Lionel Koretzky
PHOTOGRAPHER, "BLUE IN THE FACE," P. 80

Behind the scenes: "We started from some of Andy Warhol's Polaroids. I tried to shoot spontaneously, handheld, the way he would have. Not overthink each setup. Blue things, blue watches, banana, phone, lobster—just beautiful."
Can't live without: "A Steven Alan shirt and my Stan Smith sneakers."

Hidden talent: "Driving fast. I used to race go-karts and rally cars, like the Peugeot Volant 106, in the mid-nineties."

Social-media platform: Instagram—lionelkoretzky
Bona fides: Koretzky is an associate editor for *Lollipop* magazine, which covers Formula One racing. He's shot for *GQ* and *Man of the World*, among others.

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Zumthor's austere Bruder Klaus Field Chapel, a windowless sanctuary emerging unexpectedly from farmlands in western Germany. The new *100 Contemporary Concrete Buildings* (Taschen, \$60), a two-volume tome that unites schematics and photos of the greatest modern concrete constructions, features 96 other marvels, all worthy of representing the remnants of our civilization two millennia from now. —Kevin Pires

The Iberê Camargo Foundation, the Álvaro Siza-designed museum in Porto Alegre, Brazil, dedicated to the work of the Brazilian painter.

BY JOSHUA BERNSTEIN • PHOTOGRAPH BY JEREMY LIEBMAN

PARTY-BOUND? BRING A BETTER BOTTLE

BY AUGUST, THE TYPICAL GIFTS YOU'D OFFER A HOST—A DECENT white, a six-pack of local beer, a bottle of bubbly—are as worn out as that “Summer Jams” playlist. No matter what kind of shindig you’re headed to (rooftop drinks, a backyard barbecue, or the type

of dinner that requires a seating chart), there’s a surprise move you can make to ensure that what you hand over won’t be relegated to the back of the fridge. Here, three new, refreshing alternatives that will elicit cheers from the crowd.



THE COCKTAIL HOUR

What everyone else is bringing:

Champagne

What you're bringing:

A Prosecco Col Fondo, like Ca' dei Zago (\$20; astorwines.com) from northern Italy

Why you're bringing it:

Ca' dei Zago is more gently carbonated and has less alcohol than a typical champagne. The yeast—“Col Fondo” means “with sediment,” a reference to the siltlike layer of spent yeast left over from the bottle-conditioning process—adds richness and layers of flavor, says Patrick Cappiello, who serves Ca' dei Zago as the wine director at New York City's Rebelle and Pearl & Ash restaurants.

THE CASUAL COOKOUT

What everyone else is bringing:

A seasonal craft ale or an ironic sixer of PBR

What you're bringing:

Ca l'Arenys Guineu Riner ale (\$6; klwines.com) from Spain, which is becoming a hotbed of interesting brews

Why you're bringing it:

This unfiltered ale is light-bodied and citrusy, with just 2.8 percent alcohol by volume, so it's a beer anyone (not just typically convivial Spaniards) can spend an extended evening drinking. And because it's still, you know, beer, it pairs with everything from burgers to chicken.

THE DINNER PARTY

What everyone else is bringing:

A chilled Sémillon

What you're bringing:

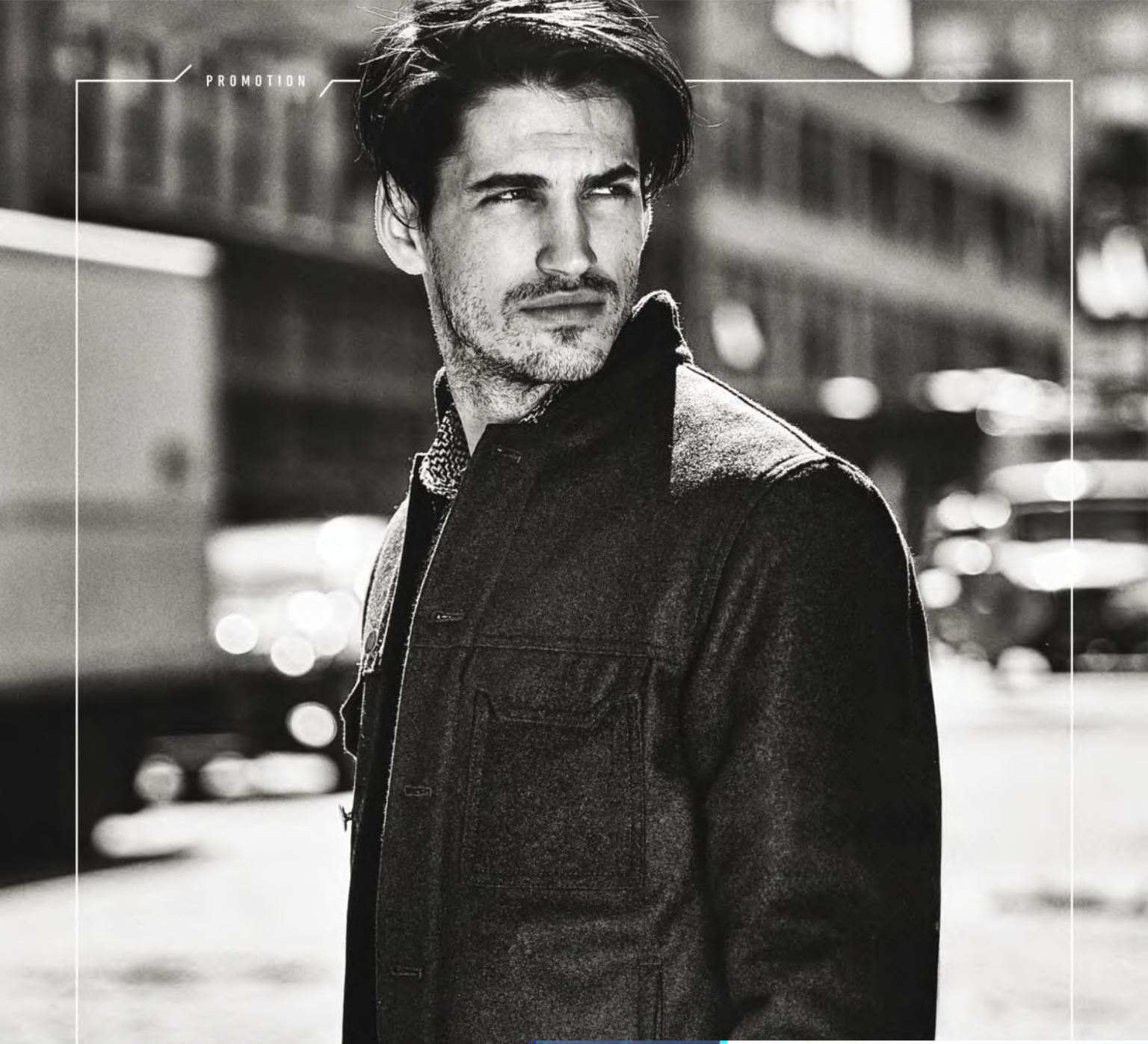
A high-proof Bolivian brandy like Singani 63 (\$29; boweryandvine.com), good for cocktails or as a digestif

Why you're bringing it:

This unaged spirit “is more sophisticated than grappa”—it goes down easier—“but still has that gritty texture,” says Devon Tarby, co-owner of the Normandie Club in Los Angeles. He uses Singani 63—imported by Steven Soderbergh, who came to love it while filming *Che*—in daiquiris; it could also punch up mojitos or work with tonic. Or pour some over ice from that bag you wisely thought to buy, just in case.

SET DESIGN BY KATE LANDUCCI FOR MARY HOWARD STUDIO.

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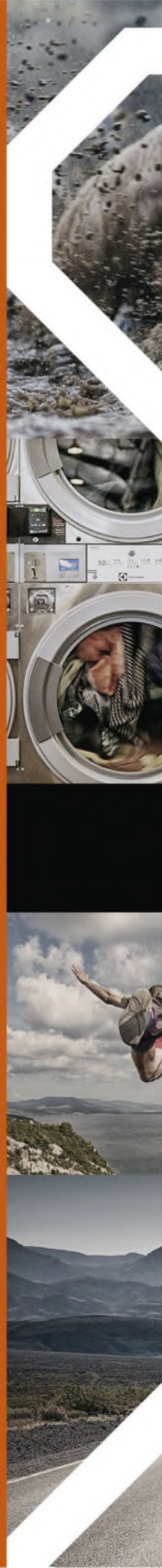
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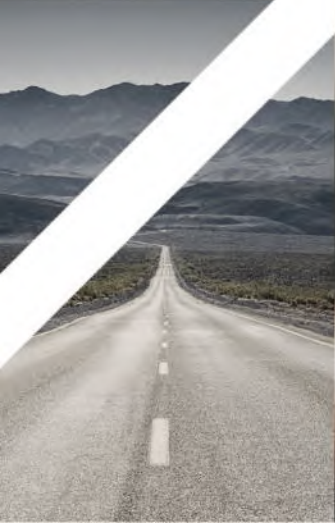


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BECOME AN INSTA PRO

IF YOU'RE GOING TO SHARE YOUR LIFE ON Instagram, share the best version. That means moving beyond using built-in filters like Valencia and X-Pro II and taking advantage of apps that'll bring your 'gram game to the next level. Not doing that yet? Don't get all dark and Inkwel-y on us; nobody's going to unfollow you . . . yet. And we're here to help: We played around with four of the most popular apps and even employed magazine photographer Andrew Hetherington (who shoots for *Details*) to provide a pro-level assessment.



Camera+

WHAT IT DOES

An extensive and wonky suite of tools, Camera+ seems designed for those who speak photography fluently, but its most useful features don't require an advanced degree.

WHAT IT DOES BEST

Camera+ offers a host of ways to optimize common types of pictures—of food, concerts, sunsets, the beach, and more. Its handiest function, however, is Clarity, which adjusts exposure, saturation, brightness, and other settings to make a photo's details pop. It works for most any image but is particularly well suited to architecture and street scenes.

WHAT THE PRO SAYS

"After you make your adjustments, it's great to tap the 'info' button to see all the effects you applied. It's like notes from the darkroom—it forces you to learn what works." (\$3 for iOS)

2 InstaSize

WHAT IT DOES

InstaSize is a quick way to reformat pictures for Instagram's square display. It has an easy Collage function, too, to combine several snaps into one image, with a variety of layouts.

WHAT IT DOES BEST

If you want to import images originally shot on your DSLR or other non-smartphone camera to your Insta feed, this app will crop the pics for ideal presentation. It also punches up everyday shots; a picture of a wine bottle, or smoked mus-sels, or a record player may not say much on its own—but add them together in Collage, and it's clear you're at one hell of a party.

WHAT THE PRO SAYS

"It's straightforward—you can resize with a pinch and swipe. The Collage function's fun. I'd pay the premium [\$13] to ditch the ads, though." (Free for iOS, Android)



+



▼



Snapseed

WHAT IT DOES

One of the most popular photo apps, Snapseed isn't exactly user-friendly. But it rewards experimentation with the ability to edit photos to a higher degree of precision.

WHAT IT DOES BEST

Unlike Instagram, which allows only for adjusting overall exposure, contrast, or other settings, Snapseed lets you lighten, darken, saturate, or otherwise edit specific areas of a shot. Using the Brush function, you can manipulate exposure, color temperature, saturation, etc., with a swipe, "painting" the effects on the original image.

WHAT THE PRO SAYS

"You don't realize how to add or remove effects until you start sliding your finger around and the menu appears, and it's 'Aha!'" (Free for iOS, Android)

Afterlight

4



WHAT IT DOES

This editing app is good for 'grammers who want to re-create the feel of film photography, with filters and effects that echo a faded Polaroid, the gritty output of a disposable camera, or a dusty lens.

WHAT IT DOES BEST

The "light leak" filters mimic when light used to seep through camera cases and overexpose parts of images. They're a simple way to add a touch of throwback cool, as long as the context makes sense (think a classic muscle car, a blonde in cut-off shorts, anything happening in Los Angeles right now). Just be sure to adjust the effect way down; the default settings are heavy-handed.

WHAT THE PRO SAYS

"If your shot reminds you of a vintage postcard, it lends itself to this kind of nostalgia." (\$1 for iOS, Android)

PHOTOGRAPHS: COURTESY OF SARAH OLIN.



FEEL

SEE

Genuine leather, Ceramic Craft and Metallic Craft. The back of the all-new LG G4 has been fabricated in three cutting edge materials, each designed with an eye towards classic craftsmanship. And with a 5.5" IPS Quantum QuadHD display and 16 MP camera with an f/1.8 lens underneath it all, it performs as beautifully as it looks.

See the Great. Feel the Great.

LG G4

www.LG.com/G4



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BY ANTONINA JEDRZEJCZAK AND JON ROTH

GREEN PARTY

Give your houseplants some modern lodging and they'll have as much impact on your interior as any accent table. With a slew of look-at-me pots ready to lux up your space, it's time you got growing.



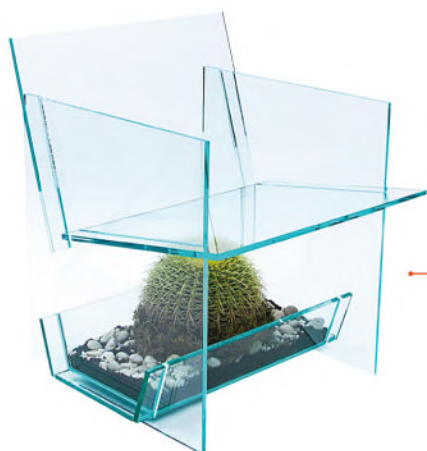
"GUYS ARE STARTING TO REALIZE that cold, sterile bachelor pads aren't cool anymore, and a more organic aesthetic is what it's all about," says Oakland, California, landscape designer Joe Cafuir. Which is why you can't crack a furnishings catalog today without spying a succulent: Long an afterthought, houseplants are now essential in stylish interiors, thanks to statement-making planters and vibrant, graphic flora that breathe new life into a space long dominated by Aunt Sally's hanging plastic fern holders. The emphasis on organic is a corollary to the farm-to-table movement—you're not growing heirloom tomatoes, but anyone can keep a mint plant to freshen up

a julep. Mainly, though, plants add warmth—and intrigue. As Eliza Blank, founder of the Sill, a plant purveyor in New York City, asks, "Don't you want to be this cool city dweller who has this great jungle in their fifth-floor walk-up?" (Answer: Yes, you do.)

From left: Joey Roth Glazed Self-Watering Planter, \$65; Revolution Design House Boxcar Single Planter, from \$24; Tree Square Spir Planter, \$745; PAD Outdoor Alto Planter with stand, \$272; Livingthings Voltasol Flower Pot, from \$53; Modernica Case Study Planter with stand, from \$149.

The Glass Is Always Greener

The thought of mixing glass and dirt might conjure up images of Windex, but not after you see the new furniture-meets-garden hybrids designers are creating. Opiary's Eero Table—an homage to the iconic Eero Saarinen tulip table—has a built-in irrigation line that's able to sustain a bonsai tree (or an arrangement of your choice), while the minimalist acrylic Cactus Chair lets you get comfortable doing something your brain might naturally warn against: sitting atop a 10-inch-tall barrel cactus, which is included.



Eero Table by Opiary, starting at \$1,995

Cactus Chair by Thislexik, \$2,200



GROW A PAIR

As in menswear, there are trends in plants. Currently, the oversize, finicky fiddle leaf fig tree dominates floor space in apartments across the country. But the next big (little) thing, says Tara Heibel, owner of Sprout Home in Chicago, is marimo balls: "Marimo are made of pure algae and get their shape by rolling around on the bottom of lake beds, and they make a perfect gift for those who have an aversion to soil. They are super-simple to take care of: Just keep the water clean and cool."



GENUINE

SMART



The LG Watch Urbane, the Genuine Smartpiece. Equipped with Android Wear, it can send texts, deliver notifications, give turn-by-turn directions, sync and play your favorite tracks, and more. With its interchangeable leatherstraps and classic gold or silver finishes, it proves the future of innovation can indeed be timeless.

powered by
androidwear

Genuine Smartpiece

LG Watch Urbane



LG G WatchR

LG G Watch

LG Watch Urbane

BY DAVID SWANSON

MEET HOLLYWOOD'S NEWEST OBSESSION

Forget superheroes, dinosaurs, and natural disasters—the year's hottest movie trend is casting 26-year-old Swedish sensation Alicia Vikander.

WHILE FILMING THIS MONTH'S BIG-SCREEN take on the sixties spy series *The Man From U.N.C.L.E.*, Alicia Vikander was forced to face her greatest fear. "I'd never really done comedy before, and [director] Guy Ritchie would come in and say, 'Now be funny,'" the Swedish actress explains. "I'd be standing there with my cheeks turning red. It was my worst nightmare to have someone tell me to say something funny in front of a rolling camera."

For Hollywood's newest It Girl, who first gained notice in 2012's *Anna Karenina*, getting a laugh was just another challenge in a year

full of them. In 2015 alone, the 26-year-old has already starred as a disconcertingly beautiful robot temptress in *Ex Machina*, a disconcertingly beautiful witch in *Seventh Son*, and a disconcertingly beautiful World War I nurse in *Testament of Youth*, with upcoming roles alongside Bradley Cooper in *Adam Jones*, Christoph Waltz in *Tulip Fever*, Eddie Redmayne in *The Danish Girl*, and real-life boyfriend Michael Fassbender in *The Light Between Oceans*. But it was the action-packed *U.N.C.L.E.* that gave Vikander her best chance to use the skills she developed growing up as a dancer. "It was nine

years of physical training, and it definitely came in handy, because in a way, stunt scenes are all choreography," she says. "I still love to go out and dance. That's the best way to wake me up in the morning. I put on music and go into the shower and shake my hips a bit."

And when it comes to music, you can take the girl out of Sweden, but you can't take Sweden out of the girl. "I went to a karaoke bar in New York with some friends the other day, and as soon as an ABBA song comes up, they hand me the mic. I'm like, 'I can do other things, too!'" she says. "You know, I love a bit of Ace of Base." ■





PHOTOGRAPH: MARC HOM/TRUNKARCHIVE.COM.



THE SHORT-
ATTENTION-

SPAN Q&A

**Anne
Pasternak,
Incoming
Director of
the Brooklyn
Museum**

After two successful decades as head of the Manhattan-based public-art organization Creative Time, the trailblazing 50-year-old begins a new post in a new borough.

Q: Directors often bring in name architects to increase their museums' curb appeal. Any plans to do so?

A: There's a lot to be done—an endowment to build, expansion of the curatorial team—but bringing in a starchitect isn't my style. My style is more community-oriented.

Q: Your background is in contemporary art. How do you feel about working on, say, the Egyptian collection?

A: Thrilled, actually. I love all eras of art from all over the world. It's funny, people think a contemporary-art person can't do those things. Everybody has their areas of focus; it

doesn't mean they aren't excited by world cultures and histories and artifacts and that they don't rely on their experts to make magic happen. Does the CEO of Coca-Cola know how to bottle? [Laughs]

Q: You'll work mere steps from Prospect Park. Are you a jogger?

A: I'm one of the least athletic people I know! And all of the most successful directors are extremely athletic. Glenn Lowry [director of the Museum of Modern Art] bikes, like, 100 miles a morning. I'm thinking, My God, I'm going to have to get some sort of healthy routine. Yikes!

MUSIC ▶

THE RETURN OF AN INDIE-ROCK ENIGMA

With 2011's *Kaputt*, Dan Bejar's ninth album under the nom de rock Destroyer, the Canadian indie vet received the kind of acclaim every musician dreams of. So, naturally, he takes a hard left turn with his new release, *Poison Season*. Replete with strings, synths, and sax solos (so many sax solos), *Poison Season* forsakes its predecessor's pop pleasures for something more baroque—which isn't to say it's any less listenable. The marriage of chamber pop and seventies-style stadium rock looks strained on paper but sounds great on tracks like "Times Square." Just don't expect more of the same on the next one. *Out August 28.*



THE YES LIST



▶ PERFORMANCE
**JASON SEGEL'S
UNLIKELY
TOUR DE FORCE**

As an actor whose career highlights have come sans pants (*Forgetting Sarah Marshall*) and opposite Muppets, Jason Segel may not have been an

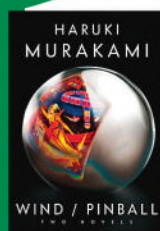


obvious choice to play the late *Infinite Jest* author David Foster Wallace in director James Ponsoldt's elegiac drama *The End of the Tour*. Any doubts,

however, quickly fade as a do-ragged Segel lays bare both Wallace's almost aggressive normalness and his fraught relationship with his own exceptionalism, as revealed over the course of a five-day interview with *Rolling Stone* reporter David Lipsky (Jesse Eisenberg). Subtly funny and ultimately heartbreaking, Segel hasn't shown this much on screen since, well, you know. *Out July 31.*

▶ BOOKS

THE NEWLY
TRANSLATED EARLY
WORKS OF HARUKI
MURAKAMI



Before this month's release of *Wind/Pinball*, (Knopf, \$26), Haruki Murakami's first two novellas were nearly impossible to find in English. Early versions of the disaffected chain-smoking narrators and Western pop-culture references that populate the 1984 author's later epics crop up here, but the volume is worth picking up for the introduction alone, in which Murakami explains how he began his career while running a Tokyo jazz club (writing at his kitchen table in the early-morning hours) and how he developed his deadpan, off-kilter style: by writing in English, then rewriting in Japanese. *Out August 4.*

▶ DESIGN


THE CHAIRS THAT CHANGED EVERYTHING

Husband-and-wife team Charles and Ray Kaiser Eames made immeasurable contributions to 20th-century architecture, textile design, and even film, but their surname will forever be synonymous with their molded-plywood-and-leather lounge chair, a piece of furniture so iconic that it's in the collection of the Museum of Modern Art. The newly updated *Eames* (Taschen, \$15) offers a comprehensive look at the couple's life's work and legacy, in a downsized edition that's striking enough to display yet small enough to take with you, because in industrial design (and books that celebrate it), form follows function. *Out now.*

Fiberglass-reinforced plastic Eames chairs, first sold in 1950.



PHOTOGRAPHS, CLOCKWISE FROM TOP: TIMOTHY GREENFIELD SANDERS/COURTESY OF THE BROOKLYN MUSEUM; EAMES CHAIRS, MUSEUM OF MODERN ART; JACOB HIRSH/COURTESY OF STRATEGY PR (2)



PROMOTION

STREET STYLE SHOT BY ANNIE POWERS

anniepowers.com

ENOUGH WITH THE RECOVERY FETISH

For the ultrafit, the new boast has nothing to do with exercise. It's about the extremes they endure to recuperate between gym sessions. Remember when working out was enough?

BY CHRIS RAYMOND • PHOTOGRAPH BY JEREMY LIEBMAN

EVERY SATURDAY, AFTER HIS 7 A.M. CROSSFIT SESSION, JON HOFFMAN SPENDS two hours recovering. For most humans, this means light stretching, maybe brunch, then a whole lot of well-earned nothing. But Hoffman is not most humans. Post-workout, the 28-year-old goes through a succession of treatments designed to flush toxins from his tissues and encourage the replenishment of healing, oxygen-rich blood. The procedure takes place at the Chicago Recovery Room (motto: "Train like a pro, recover like a pro"). First, Hoffman's legs, hips, and upper body are wrapped in compression sleeves to improve circulation. That's followed by a series of electrical-stimulation (or "e-stim") muscle treatments to relieve tension. Finally, there's a 53-degree ice bath to fight inflammation. It's a program worthy of an NBA point guard or an Olympic sprinter. Hoffman? He's an architect. And he takes his routine as seriously as Steph Curry or Usain Bolt might. "Recovery is more than rest," he says. "It's a constant attempt to stay ahead of the curve. You can sit on your couch and relax, but it's not going to really do anything for your body."

A locker-room brag was once about how hard you had just crushed it (think of Ron Burgundy as Veronica Comingstone watches him lift a weight in *Anchorman*: "Oh, I can barely lift my right arm 'cause I did so many. I don't know if you heard me counting. I did over a thousand"). But Hoffman typifies a new breed of hyper-competitive exerciser, guys who take as much pride in how hard they recuperate between workouts as they do in how much they deadlift. And they're not shy about sharing the lengths they go to: When you're kneading knots in your shoulders and back with a \$199 Hyperice Vyper vibrating foam roller, modesty's not really part of the equation. "It used to be 'Work hard or go home,' and whoever could go the hardest won," says Brett Klika of the Human Performance Institute in Orlando, Florida, who trains Olympians, college athletes, and business executives. "Now the more you talk about your recovery, the more serious people take you. It's an identity: 'I'm working out so hard, I need the same care pro athletes do.'"

There's more than one way to channel your inner LeBron. There are performance-oriented versions of old-school treatments like sports massage and chiropractic adjustment, and there are more niche procedures like the soft-tissue manipulation known as Active Release Technique, or trigger-point dry-needling, in which a filament needle is inserted into muscle tissue to relieve tension. Then there's the fun stuff—the fancy toys like NormaTec toe-to-thigh compression boots (\$1,750)

and the Marc Pro Device, an at-home muscle-stimulation unit (\$650). The most extreme recovery junkies endure two or three minutes in a cryotherapy chamber, an eight-foot-tall stainless-steel cylinder filled with liquid nitrogen that chills the air to -256 degrees to reduce inflammation, improve sleep, and ease post-workout pain. Cristiano Ronaldo reportedly spent \$61,500 to put one in his mansion in Madrid.

But that's Ronaldo. He's paid to score goals. However athletically talented these civilians think they are, they're not earning \$80 million playing soccer. That's irrelevant, though. Talking about recovery is like talking about being a vegan or an ultramarathoner: It's about sacrificing to prove your dedication to a lifestyle, and there's honor in sacrifice. If the pros on TV need to do this stuff because their livelihoods depend on it, there has to be some value in it for me, even if my livelihood depends only on sitting at a drafting table all day. Ultimately, it's a way to get closer to fame and glory. If you're not cashing Ronaldo's checks, at least you can sleep as soundly as he must in Madrid. And it's not like helping your body heal is a bad thing. Anyone serious about his exercise regimen will tell you that real recuperation isn't about pampering; it's a rigorous, often painful method of prepping for more torture. "Without proper recovery, individuals are doing a major disservice to their bodies," says Jay Cardillo, a celebrity strength-and-conditioning coach who's worked with 50 Cent and Ryan Seacrest.

That's why, before every workout, men like Kris Kruk foam-roll with a Vyper (and, on occasion, don a Hyperice back sleeve with a hidden ice-pack pouch to provide cold and compression therapy in one). "It really sets me apart, in terms of being able to stay active," says Kruk, 32, of Los Angeles, who also uses resistance bands and Versa tubes, which allow for stretching in multiple planes at the same time. "I have friends who I'll ask to go to the gym or do something, and they'll say, 'I'm too sore, I can't move.' But because I have all these different recovery methods, I feel fine." And so what if he works in TV-ad sales? ■



The temperature inside a cryotherapy chamber, like this one at KryoLife in New York City, plummets to minus 256 degrees F for up to three minutes. Enthusiasts say the treatment reduces inflammation, boosts immunity, and eases pain.



THE NEW RULES OF TIPPING

Used to be that leaving a little extra was for a job done well, not just a job done. But technology is changing how we think about saying thanks.

MY GREAT-UNCLE LOUIE

opened the Tropicana casino in Las Vegas as a pit boss in the fifties and, in spread collars and sharkskin suits, carried a flair for gratuity the rest of his life. He slid waitresses cash at the *beginnings* of meals as a hello; once, he ended a dinner by walking into the restaurant's kitchen and tucking trifolded twenties into the dishwashers' shirt pockets. Uncle Louie always acted like exhibiting excessive generosity was part of his private contract with the service industry.

Fast-forward a few decades. I'm getting a latte, a freshly frothed heart quivering atop its surface. The barista swipes my AmEx, then rotates her iPad toward me for a finger signature. My drink costs \$4. I want to drink it, but instead I'm given five prompts: No tip. An amount of my choosing. Or, adding one, two, or three dollars—\$3 being a 75 percent thank-you. Now, I'm genetically inclined to overtip. (Who among us doesn't tip in line

with what our relatives did or to compensate for them?) But we're talking about coffee. Until recently, I would have left a buck and looked considerate for doing so. But now you can't know if leaving paper—25 percent—is cheap, standard, or makes me a modern-day Uncle Louie. And being forced to ponder *my* private contract before I'm coherent in the morning isn't exactly the prework ritual of my dreams.

Tipping has always produced at least some anxiety in people. Going overboard may be as much about deep-seated issues as it is about munificence. And if you're giving something to the macchiato artist who pulled your shot, what about your tailor and dry cleaner? Who gets tipped? Who doesn't? The art of leaving a little extra has become so chaotic that blanket solutions seem appealing. Memorably, Steve Martin's character in *My Blue Heaven* simplified the process. "I tip everybody," he says, greasing an FBI agent. Then there's the other

extreme: Throw up your hands and say fuck the whole system, like Steve Buscemi's Mr. Pink in *Reservoir Dogs*. (What he actually says is, "I don't tip because society says I have to," but, same thing, mostly.) Tipping, once considered a bonus for good service, now just reflects the fact of the service, not the quality of it.

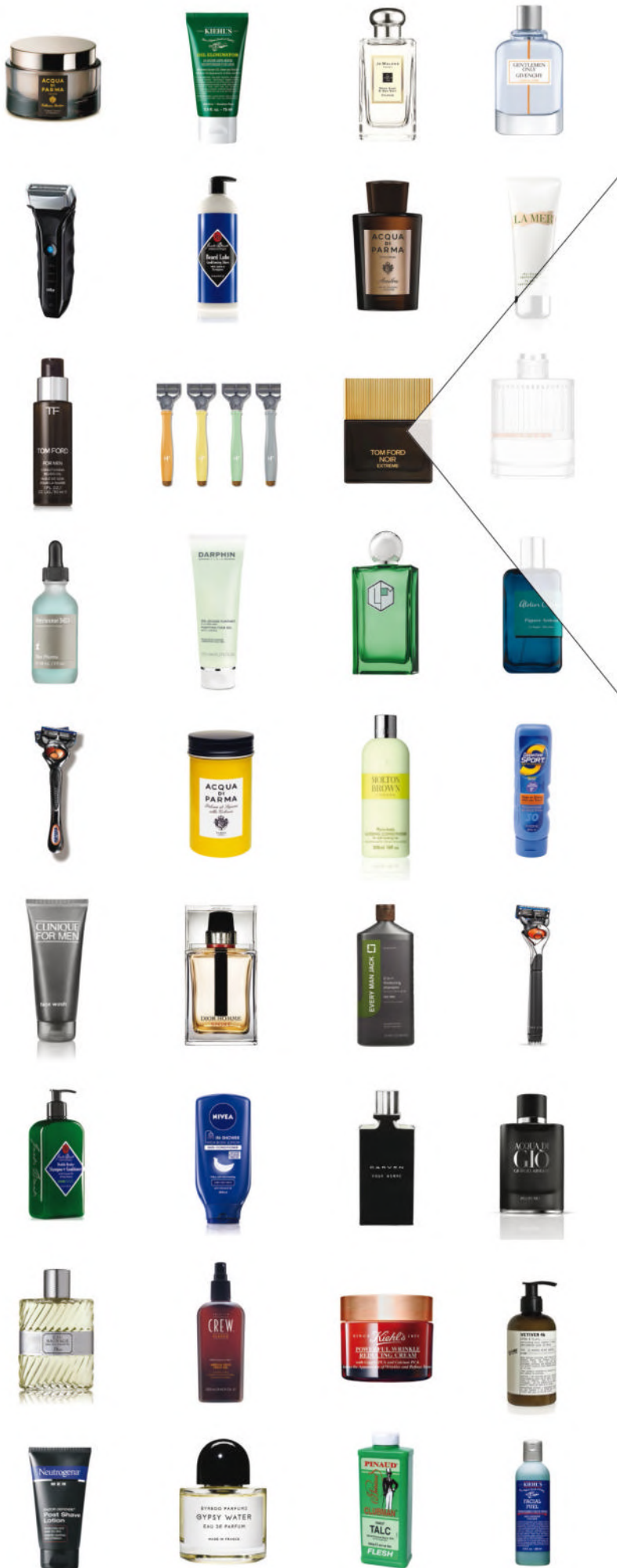
There's no tipping at Per Se in New York City and Alinea in Chicago—both of which can do what they please, like building service into the bill, and still be booked months out. "Who wants to add numbers and sign a check at the end of an amazing experience?" says Nick Kokonas, Alinea's co-owner, who's rolling out Tock, an online booking system that lets diners pay their bill, including tip, before walking in the door. "It doesn't match up with great hospitality." So if you're trying to impress people you're dining with, do you leave a token amount? At Alimento, an Italian restaurant in Los Angeles, there are two gratuity lines on

bills: one for the server and one for the kitchen, the traditionally untipped workers in the back. Do you leave 10 percent for the server and 10 percent for the kitchen? Fifteen and five? Calculus makes for a shitty petit four. And now that we get around in Ubers, and there's no tipping but sometimes higher fares, what's cool in a taxi? Twenty percent seems high considering the level of service, but it's the lowest prompt you'll see paying by card in New York City, and who has the time or sobriety to figure out 15 percent?

Venture capitalists are trying to answer these questions for us in an effort to codify what was once an exercise in free will. And maybe, even, with good intentions: Tipping forces us to acknowledge that someone is hard at work and should be able to earn a living. "People's gifts respond to what they perceive is appropriate, and that depends on what they are told is appropriate," says Judd Kessler, **CONTINUED →**



PROMOTION



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→ CONTINUED

an assistant professor at the Wharton School of the University of Pennsylvania, whose research is focused on giving (and whose brother has a start-up called DipJar, which replaces old-school tip jars with an electronic device preset to take gratuities from plastic). But automating the process can suck the joy out of it. Uncle Louie would've hated this.

No matter how hard Silicon Valley strives to stamp its boilerplate ethos of making the world a better place onto the tipping economy, you can't tip every worker in the house individually on a tablet. Square, which allows just about anyone with a smartphone to be a personal point-of-sale terminal, doesn't have an algorithm for ballers. Nor does an app like Tip.ly—"Tip anyone, anywhere simply by taking a picture of their smiling face"—or a service like ChangeTip, which lets you send Bitcoins via Facebook and Twitter. There's also the nag factor. I'd like to think that these electronic prompts target consumers who were too cheap to tip properly in the first place—like any number of Internet-shamed losers tried and convicted by the court of public opinion. (Take LeSean McCoy, who, as a member of the Philadelphia Eagles earning more than \$7.6 million last year, left a waiter 20 cents.) Tight asses could certainly use more than a nudge to do the right thing. But because these prompts are nondiscriminatory, they deliver a virtual wrist slap to those of us who are skilled at spreading the wealth to begin with.

Like the Chairman of the Board. There's a famous Frank Sinatra story in which the star hands a parking attendant two hundred-dollar bills and asks, after the attendant thanks him, if it was the biggest tip he ever got. "Well, no, sir," the valet says—to which Sinatra replies, "What the? Who the hell gave you more than that?" The attendant says, "Why, you did, Mr. Sinatra. Last week!" Imagine that going down on an iPad. ■



CULTURAL DIET

JASON ISBELL

AFTER EARNING HIS REPUTATION AS A WORLD-class songwriter, first as a member of the southern-rock outfit Drive-By Truckers and later as a solo artist, Jason Isbell raised the lyrical stakes with 2013's *Southeastern*, an intensely personal album (author Walter Kirn said it evoked the melancholy of Flannery O'Connor and Raymond Carver) that led the 36-year-old Alabama native to a sweep of the Americana Honors & Awards. His recently released follow-up, *Something More Than Free*, again confirms that Isbell takes his storytelling seriously—not unlike his Netflix and corn-bread consumption. —David Walters

RAP GENIUS

"Outkast's *Aquemini* [1] destroyed me. It's melodic, there's attitude, and there's something about the way Big Boi and Dre deal with issues of family and kids and having to be grown men. If all bets were

off, I would not mind making the kind of music they make, but I'm not qualified to do that. Though, you know, we're all qualified to talk about what it's like to be a man tryin' to straighten up and fly right."

FRESH FLICKS

"I use Rotten Tomatoes' Netflix search algorithm. Not everyone knows about it, but it saves so much time. The last thing I found was a Werner Herzog [2] documentary called *Happy People: A Year in the Taiga*, about fur trappers in Siberia. One guy gets dropped off with a dog and a chain saw, working a government job for the Soviet Union. He's out there for, like, 20 years, but this son of a bitch is so tough, he just makes it work!"

ALL THE PRETTY NOVELS

"Next up is *Blood Meridian*. I've read Cormac McCarthy's other books. I really liked his *Border Trilogy*, but I hear this one is the best. It comes down to the craft of the author: Can I picture myself in the room? Can I smell the food or feel the blood from the knife fight? Do I feel desperate? Anybody who's really good at it puts you in the situation."

THE BEAT GOES ON

"I love watching drum solos on YouTube. There's this kid, Avery Molek, who's just a freak of nature. He has to wear big headphones that make him look like he's landing a plane because he's so little that his ears can't handle what he's doing. And [session drummer] Bernard Purdie's videos are hilarious. He'll explain how he invented a specific kind of shuffle that nobody else can do as well as Bernard Purdie. He's one of those guys who has no qualms with speaking of himself in the third person."

EMOTIONAL EATING

"Husk [3] is a favorite restaurant. Sean Brock's a friend—he cooked at my wedding. His corn bread is the best. He serves it in the skillet he cooks it in, with the bits of bacon. My grandmother made it just like that—it really makes me want to cry."

1



2



3



PHOTOGRAPHS, CLOCKWISE FROM TOP: GETTY IMAGES; COURTESY OF HUSK NASHVILLE; GETTY IMAGES; COURTESY OF EPIC RECORDS.

TALK
WHOLESOME
TO ME.



#GetFresh in the freezer aisle.
Meet the hottest thing in fresh-frozen cuisine. luvoinc.com/wheretobuy

THE “IT” DISH DECONSTRUCTED

HATTIE B’S HOT CHICKEN

Nashville hot chicken is everywhere (Boston, Los Angeles, even Melbourne, Australia). But back in Tennessee, chef John Lasater’s version is so popular the restaurant had to expand to handle demand. Here’s how he delivers that crispy, spicy goodness.

“I STARTED DATING BRITTANY BISHOP

about a year before Hattie B’s opened. Her dad, [co-owner] Nick Bishop Sr., made me cook for him on his birthday, and he loved everything I made. We’d all grown up eating hot chicken—it wasn’t the thing it is today. Not a lot of people had the balls to go into East Nashville to get Prince’s hot chicken, but we did. Nick was like, ‘Man, how about you help us create a spice blend for Hattie B’s?’

“I was classically trained up in New York, but I have a lot of experience making barbecue rubs, spice rubs, blends. I worked on the dry rub—the basics we use are cayenne, brown sugar, paprika, chili powder, garlic powder, salt, and pepper—for six months. We have five heat levels, from none to incredibly spicy:

Southern, Mild or Medium, Hot!, Damn Hot, and Shut the Cluck Up!!! Consistency was important: Sometimes you go to these places and the chicken is hot—sometimes it’s so freaking hot it’s painful.

“We can have heat that’ll just blow your head off, but I want the flavor to be there as well. I love spicy stuff—don’t get me wrong. I can go all the way up to Damn Hot, but I don’t touch Shut the Cluck Up!!! But some people, they just want their head blown off.

“The chicken marinates in buttermilk, hot sauce, smashed garlic, thyme, and hot peppers for the spicier levels for up to 48 hours. The peppers in the marinade start to get a lot hotter as the heat level goes up—we use a

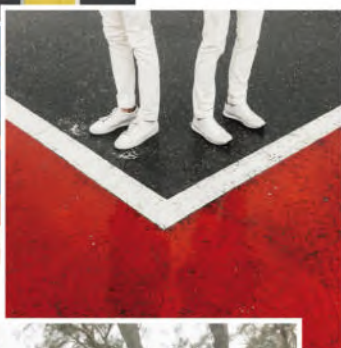
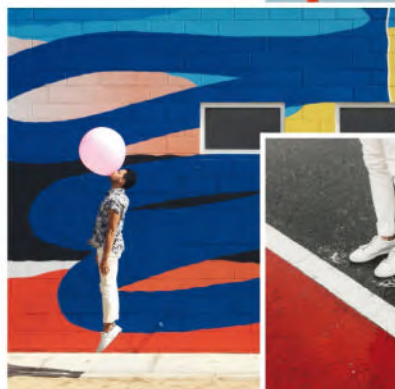
combination of habanero, ghost peppers, and scorpion peppers. Then we do a double dredge in seasoned flour and a buttermilk-hot-sauce mix before frying it in soybean oil. A neutral oil lets all those spices in your rub shine through.

“After the fry, you have the wet application. I take some soybean oil from the fryer, get it really hot, and add the dry rub into that fat. The heat activates all the spices. You want it hot enough that when you baste it over the fried chicken, the skin stays nice and crispy.

“You see every walk of life in line at Hattie B’s, from somebody selling newspapers on the side of the road to a neurosurgeon from Vanderbilt. It’s about as southern as it gets, just a really fun atmosphere. And we got beer.” ■



INSIDER //



FOLLOW

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BELSTAFF

Q & A

AT 62, THE ETERNALLY SUAVE **PIERCE BROSNAN** HAS DONE THINGS OTHER ACTORS COULD ONLY DREAM ABOUT, LIKE PLAYING BOND, SAYING “NO THANKS” TO BATMAN, AND LAYING OFF THE BOTOX.

INTERVIEW BY DAVID HOCHMAN

Q: *The poster for your new action-thriller, No Escape, features a familiar image of you, pistol in hand. Are you a gun owner?*

A: I have never owned a weapon, but somebody gave me one recently. He said I should have one. But it feels ugly. I really don't like to have it in the house. It's just a regular handgun, but it's powerful. It'll split you in two. I've put it aside and shall give it back.

Q: *Your Malibu home nearly burned down last February. What did you lose in the fire?*

A: I had just done a week of meditation classes, so I was in this Zen zone of reflection when the shit hit the proverbial fan. There were paintings, first-edition books—James Joyce's *Ulysses*—the Aston Martin. I looked into the garage, and the car cover was engulfed in flames. In that nanosecond, you think, Do I try to save it? But it's a car. You take the blow and move on, give thanks you're alive.

Q: *Has striking a work-life balance ever been difficult for you?*

A: There was a time after I lost my [first] wife, Cassie, [to ovarian cancer] when it was extremely difficult. Everything was rattling in the realm of grief, and I was trying to find myself again and had to go to work and take my son on the road with me. It's not good terrain for any young person. But I had the good fortune of meeting a great woman in Keely. We've been together 21 years. We've created a new life and family.

Q: *Your 18-year-old son, Dylan, is now a model. Is the family ready for another sex symbol?*

A: Do what makes you happy is how I see

it—it will bring dividends. Dylan was discovered in Malibu by Hedi Slimane for Yves Saint Laurent while having a cup of coffee. This dude came by, took a photograph, and gave Dylan his card. He promptly lost it. The office called a couple weeks later, saying, “We've been waiting to hear from you.”

Q: *Good genes. You were a tall kid, weren't you?*

A: I was six feet tall at 11. I remember noticing that a lot of actors who were extremely powerful were a certain height, and I used to wish that I were maybe just half a foot shorter, so that I'd be more talented. More intensity to my mass, as it were. Foolish thinking as a very young actor.

Q: *Your path to fame was pretty breezy. Is it true Remington Steele was your first audition?*

A: Yes, it was. [Laughs] I didn't struggle. The luck of the Irish.

Q: *And you turned down Batman.*

A: It was the beginning of these huge movies, and I just thought, *Batman*? *Batman* held such an indelible place in my own childhood, but I said something flippant to Tim Burton like, “Any guy who wears his underpants outside his trousers cannot be taken seriously.” So, yeah.

Q: *Anyone you'd still love to work with?*

A: I've always admired Robert De Niro. I met him briefly decades ago at a *Night of 100 Stars*. I went up to commit my greatest admiration, and he was talking to some punk chick. He said, “Meet Sally,” and walked away. So I was stuck with some girl called Sally, who I had no interest in whatsoever.

Q: *You grew up outside of Dublin. Did you see legalized gay marriage coming?*

A: I never thought in a million years, but hallelujah! Enough of the shaming. It's a great indication of the forward-thinking of a nation that's been so mangled by religion.

Q: *Can you picture a gay 007?*

A: Sure. Why not? [Pauses thoughtfully] Actually, I don't know how it would work. I don't think Barbara [Broccoli, the James Bond producer] would allow a gay Bond to happen in her lifetime. But it would certainly make for interesting viewing. Let's start with a great black actor being James Bond. Idris Elba certainly has the physicality, the charisma, the presence. But I think Daniel [Craig] will be there for a while yet.

Q: *Is it funny at 62 years old to see paparazzi shots of yourself on a beach in Hawaii with—*

A: With my Irish gut? [Laughs] We ran away to that wee island 15 years ago, and it was so delightful. The intrusion now is shocking, but what are you going to do? The lads in the hood know they can make a buck or two if they take a picture of Brosnan with his belly hanging out, looking like an old fart staggering out of the ocean.

Q: *You're aging well. Would you ever consider Botox or other cosmetic procedures?*

A: Good heavens, no. It's a disgusting thing in our society, what we do to ourselves. We should just enjoy as best we can and make peace. If something crashed in around the old face, then I suppose I'd do something—I have a healthy dose of vanity—but this is it. Long may it last. ■



BY LAURA BOLT • PHOTOGRAPH BY ADAM VOORHES

A LITTLE BIT SOFTER NOW

An offbeat genre of video is blowing up YouTube—not with a bang but with a whisper. Fans of autonomous sensory meridian response (yeah, it's a mouthful) get a thrill watching gentle, repetitive actions like eating, ironing, and shaving. Sound weird? It is. It's also pretty addictive.



HAVE YOU EVER FELT A PLEASURABLE TINGLE DOWN

your spine from hearing a whisper or sounds like tapping or blowing? It's okay—you're not alone. There are now more than a million YouTube clips that exist to trigger this reaction, which was once described as goose bumps or the chills but today goes by the wonky term "autonomous sensory meridian response." Though ASMR videos might seem like part of some niche sexual fetish, they're viewed for much less salacious purposes, like decreasing stress and curing insomnia (think of them as lullabies for adults).

It's hard to imagine that watching a recording of a role-playing "ASMR-tist" whisper her way through a hotel check-in could lower blood pressure, but it might: Psychologists at Swansea University in Wales recently conducted a study in which 80 percent of participants said ASMR had a positive effect on their mood; the researchers concluded that ASMR was responsible for "temporary improvements in symptoms of depression and chronic pain." And while it's also hard to imagine that these movies would be addictive, they are—as transfixing as staring into a flame.

If you're going to dive down this rabbit hole, you might as well nod off to someone murmuring about a topic that you like. Here's a guide to some of the dreamiest stars of ASMR in style, grooming, and food and drink.

The ASMR-tist

Maria—she's big enough in this world to get the Madonna treatment—counts over 430,000 subscribers to her "GentleWhispering" channel, on which she's known for directly addressing viewers.

The one to watch

In Maria's "Gentlemen's Suit Fitting Session," she displays fabric swatches, cuts patterns, and offers hushed style advice (e.g., "The tailored fit is usually best for any body type, especially muscular and athletic, the build that you have"). The 45-minute session has racked up more than 3.5 million hits.

The sounds

Fingers stroking fabric, clothes being smoothed, patterns being marked, magazines rustling.

The ASMR-tist

ASMR Barber's videos feature grooming and relaxation rituals from around the world (the hot-towel service found in Italian barbershops, Chinese leg and foot massages), and many of them have been seen hundreds of thousands of times.

The one to watch

In "Turkish barber shave and haircut straight razor and fire"—okay, not the catchiest title—ASMR Barber sits through the Turkish practice of using a flame to singe off ear hair. (It's much gentler than it sounds.)

The sounds

Scissors snipping, spray bottles spraying, clippers whirring, razors brushing over skin, ambient barber-shop noise.

THE O.G.'s OF ASMR

Thanks to their naturally laid-back style, some people are huge in the ASMR community even though they never intended to be. Consider these three personalities gateway drugs to the movement.

BOB ROSS

Sometimes referred to as the Godfather of ASMR, the bushy-haired *Joy of Painting* artist's instructional videos, which aired

on PBS from 1983 to 1994, are full of triggers like brushstrokes—and famous incantations like "Right up in here, we'll make a happy little cloud."

T.M. LEWIN

In the British shirt-maker's 2010 "How to Iron a Shirt" video, narrator and T.M. Lewin creative director John Francomb

shows you how to do exactly that—spraying the shirts with water, manipulating them on the ironing board, then running the iron over the fabric. The

four-minute video has been viewed more than 1.5 million times.

HAIYING YANG

The Chinese blogger began



The ASMR-tist

The eclectic Ephemeral Rift plays with (and sometimes eats) everything from pineapples to pizza to Reese's Pieces. But he's also known for his "ASMR & Beer" series, in which he whispers reviews of craft brews ("It's got a really nice color to it—amber, beautiful color. It's got a nice foamy head there") to his 133,000 subscribers.

The one to watch

His take on Blue Point Brewing Company's Blueberry Ale also includes a demonstration of "binaural" audio recording, the technique that gives some ASMR videos a lifelike, surround-sound quality.

The sounds

Fingers drumming glass, bottle caps scratching surfaces, beer being poured.

uploading videos of herself doing everyday things like watercolor painting and preparing green tea—calming when ceramics clink and hot water is poured—in 2007.



PHOTOGRAPH BY CHRIS GORMAN



OBJECTS OF DESIRE

THE DIVER

1. Riffe International Padauk #2 speargun, \$405 2. Art to Media diving map of Florida Keys shipwrecks, \$12 3. TankH2O water bottle, \$22 4. Omega Seamaster Aqua Terra James Bond watch, \$7,350 5. Van Halen, *Diver Down*, \$12 6. Tilos Single Lens Panoramic SG mask, \$71 7. Aqua Lung Argonaut Ti Blunt Tip knife, \$200 8. Matusé Philo 1-mm wet-suit top, \$140 9. Suunto EON Steel dive computer (for gauging depth, dive time, etc.), \$1,440 10. Faherty classic board shorts, \$125 11. Art to Media Florida and Caribbean fish-spotting guide, \$9 12. BCB Adventure shark repellent, \$19 13. Ikelite underwater housing for Panasonic Lumix TS6 camera, \$260; TS6, \$300 14. HOG Basic Wetnotes, \$15 15. Nautilus LifeLine marine-rescue device, \$299 16. Bag Balm, \$10 17. *Jaws* Blu-ray, \$20 18. Force Fin Pro swim fins, \$290



A thin layer of this lubricating salve helps you slip into a skintight suit, and its lanolin base keeps it from drying out your skin.

← Tear (or frantically rip) open this foil bag to release black dye. The cloud hides you from anything that might want to eat you.

PROP STYLING BY LEIGH GILL

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PHOTO BY JUSTIN LIVINGSTON OF @SCOUTSIXTEEN

The Stylish Man's Fall Cheat Sheet

We know what you're thinking: It's hot out, and we're talking about camel beanies, graphic-print knitwear, and sweater vests (yes, sweater vests)? Trust us: It'll get colder before you know it, and you'll want to be prepared—with what to wear, as well as what to see (Guy Ritchie's stylish spy thriller, the Kills back on tour). Here, 15 essentials for starting the season like someone who gave it some forethought.

NO 1

A Bigger, Better Tote

The problem with totes is that they're liable to be called that most vicious of bag names: the M-word (rhymes with *purse*). But the new versions—like those by Hermès and Bally—cannot be confused with something your girlfriend would carry. They're oversize, with short handles meant to be gripped, not slung over your shoulder, and minimally adorned: Burberry's burgundy rendition, shown here, has no extraneous detailing, and the hardware is hidden. It's roomy enough to hold everything you could want to throw in it. Turn the page for some suggestions.

Bag (\$2,995) by **Burberry Prorsum**. Jacket (\$750) by **Lardini**. T-shirt (\$38) by **Apolis**. Jeans (\$680) by **Tom Ford**. Sneakers (\$65) by **Adidas Originals**. Socks (\$4) by **Uniqlo**.

PHOTOGRAPH BY NICHOLAS PRAKAS

NO 2 Camel Comes Back

You've committed to a camel overcoat. Which is good. But that doesn't mean this perfect fall neutral can't pop up elsewhere in your wardrobe (though maybe not all at once), like it's doing now with suits, sweaters, and accessories.



1/
Bottega Veneta
(\$3,750)

2/
Michael Kors
(\$595)

3/
Blazer (\$3,500)
and pants (\$1,690)
by **Salvatore Ferragamo**.
Sweater (\$295)
by **Steven Alan**.
Sneakers (\$495)
by **Bally**.

4/
Bally (\$395)

5/
Prada (\$4,240)

6/
Brooks Brothers
(\$398)

STYLING BY EUGENE TONG, GROOMING BY ANDREW FITZSIMONS AT ABTP.COM, CASTING BY EDWARD KIM AT THE EDIT DESK, STILLS BY BEN ALSOP, STYLING BY BETTINA BUDEWIG.



No 3

The Chicest Movie of the Season

Guy Ritchie's *The Man From U.N.C.L.E.* is an homage to the sixties spy series and stars Armie Hammer (as KGB operative Illya Kuryakin), Henry Cavill (as CIA agent Napoleon Solo)—and the best-looking costumes to hit movie screens this year. Out this month, the film follows the odd couple across Europe during the height of sixties glamour. “You’re dealing with spy stories, so it’s sexy,” says costume designer Joanna Johnston. “I was looking at men from that time—Steve McQueen, Alain Delon, Sean Connery. Brilliantly cool, sexy beasts in very nice clothes.”

That meant putting the two leads in very nice clothes too. Johnston looked to McQueen circa *The Thomas Crown Affair* for Cavill and to Jean-Paul Belmondo in *Breathless* for Hammer. “Henry’s character has his suits made on Savile Row, so I worked with the tailor Timothy Everest,” Johnston says. “[Napoleon’s] got shoes from Crockett & Jones, bespoke shirts. He’s a man who’s aware of his style.” She adds: “Armie plays a Soviet spy, but I didn’t really dress him as a Russian.” Hammer’s signature piece in the film is a brown suede jacket from Ralph Lauren, the only item that wasn’t bespoke. “We needed hundreds of them,” Johnston says. Hundreds? “Yeah, it’s because of the stunts in action films. I’m really surprised when I can use just one.”



From top: Armie Hammer (left) as Illya Kuryakin and Henry Cavill as Napoleon Solo; Joanna Johnston’s sketches of the looks.

No 4

Clean Sweep

When it comes down to it, a significant other wants you to smell clean. Three new scents will do just that. Creed’s Royal Mayfair, Michael Kors’ Extreme Blue, and Zegna’s Acqua di Bergamotto all have that fresh-from-the-shower smell, combining citrusy and woody notes. Zegna went with rosemary, while Kors and Creed feature juniper, striking a balance that steers clear of Pine-Sol.



CREED
ROYAL MAYFAIR, \$475



MICHAEL KORS
EXTREME BLUE, \$78



ERMEGILDO ZEGNA
ACQUA DI BERGAMOTTO, \$110

5

The Two Most Fashionable Musicians Touring This Fall

In the coming months, two of music’s best-dressed performers are swinging through North America. They’re both from Europe, but that’s where the similarities end.

THE MAN Jamie Hince

THE TOUR July 25–September 27

THE SOUND For more than a decade, Hince has been making an unholy racket as part of the London-based garage-punk duo the Kills. He and singer Alison Mosshart are back in the United States, playing a series of concerts four years after they last released an album.

THE STYLE Hince is known for his classic rocker look—ankle boots, skinny jeans, perfectly distressed



leather jackets—and for his front-row perch at runway shows beside wife Kate Moss.

THE MAN Stromae

THE TOUR July 5–October 1

THE SOUND The Belgian hip-hop dance sensation—he’s crazy-huge on the Continent—has a moody, articulate take on EDM. This fall he headlines Madison Square Garden.

THE STYLE Stromae tends toward the bright, geometrically patterned offerings from his fashion label, Mosaert. (That’s an anagram of *Stromae*—which is, in turn, an anagram of *maestro*. We await his inevitable fragrance, Samerot.)

Above: Stromae performs in Milan in 2014. Left: Hince outside an English pub.



NO 6

Got Any Gum?

Gum soles—with that thick, natural-colored rubber—were popular in the seventies, and they're back now to help you keep your sneaker game sweet.



FROM TOP:

1/
Article Number
(\$180)

2/
Vans (\$55)

3/
Oliver Spencer
(\$288)

4/
Won Hundred (\$340)

5/
Common Projects
(\$442)

6/
Tomas Maier (\$480)

STYLING BY BETTINA RUDEWIG.

No 7

Color Correct

If you think that bright, multi-hued socks peeking out from under your suit pants counts as a daring pop of color, you'd be right—if this were 2010. Now it's all about going bigger and bolder. Try can't-miss-'em purple corduroys or layer with a lightweight V-neck in canary yellow or a scarf in kelly green. The key to avoiding a cartoonish look is to pair a single standout piece with a neutral palette of charcoals and dark blues—not black, which can make the contrast feel too eighties. And in case there's any confusion about what's considered audacious these days, go open a box of Froot Loops.



1/
Blazer (\$1,095) by **Boglioli**. Sweater (\$910) by **Louis Vuitton**. Pants (\$540) by **Bottega Veneta**. Sneakers (\$595) by **Saint Laurent** by **Hedi Slimane**.

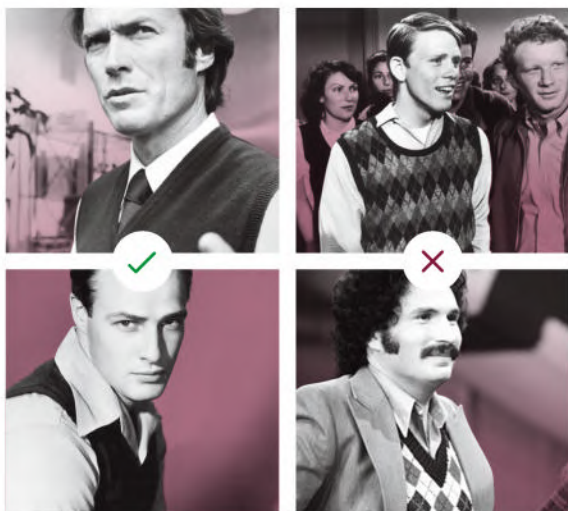
2/
Coat (\$2,690) by **Marc Jacobs**. Sweater (\$1,410) by **Jil Sander**. T-shirt (\$300) by **Sunspel**. Pants (\$245) by **Z Zegna**. Shoes (\$1,905) by **John Lobb**.

3/
Suit (\$6,450) and shoes (\$1,125) by **Hermès**. Sweater (\$265) by **Theory**. Scarf (\$295) by **Margaret Howell**.

No 8

Vested Interest

For decades, the sweater vest has acted as sartorial shorthand for "Poindexter," but labels like E. Tautz, Orley, and Saint Laurent are making a strong case for its revival. If you pick one up, make it solid (stripes, argyle, and Fair Isle patterns tend toward the professorial). Keep the look clean and minimal, so you come off more Eastwood and Brando, less Cunningham and Kotter.



Vest (\$350) by **E. Tautz**. Shirt (\$145) by **Alex Mill**. Pants (\$3,145 for full suit) by **Maison Margiela**.

STYLING BY EUGENE TONG. GROOMING BY ANDREW FITZSIMONS AT ARTP.COM. CASTING BY EDWARD KIM AT THE EDIT DESK. PHOTOGRAPHS: BOTTOM LEFT: GLOCKWISSE FROM TOP RIGHT: EVERETT COLLECTION (2); GETTY IMAGES; THE KOBAL COLLECTION.

9

FORWARD THINKING:

The Hairstyle of the Moment

Call them bangs, man-bangs, even he-bangs, but don't let semantics bog you down: They make for a timeless, easy haircut that feels cool and relaxed after years of pomade, hard parts, and *Boardwalk Empire* undercuts—which is why the style dominated runways at fall/winter shows from Saint Laurent, Louis Vuitton, and Hermès. For the perfect tousled, pushed-forward look, keep the sides and back short (not buzzed) and let the hair in front stop around your eyebrows. Just be sure the whole thing comes off a little windswept; you want to shield yourself from comparisons to a young Bieber.

Runway looks from Hermès (top) and Saint Laurent.



No. 10

Things Are Getting Graphic

There are a lot of ways a sweater can make a statement—think slouchy cardigans or the ugly holiday-party variety (okay, forget about that one until December). Now there's another way. The one piece that every fashion house from Valentino to Public School sent down the fall/winter runways was a knit inspired by graphic art. Christopher Kane's cubic take was reminiscent of M.C. Escher lithographs, while Bottega Veneta's geometric iterations showcased a medley of triangles and stripes. What makes these work is the balance between an intrepid pattern and a classic crewneck cut. But anchor them with a white oxford and solid pants—otherwise, you'll be verging into Magic Eye territory.



1/
Bottega Veneta
(\$1,900)

2/
Brioni (\$1,300)

3/
Public School
(\$425)

4/
Valentino
(\$1,350)

5/
Christopher Kane (\$870)

6/
Paul Smith
(\$570)

STYLING BY BETTINA BIDEWIG. RUNWAY IMAGES: COURTESY OF DESIGNERS.

PHOTOGRAPH BY BEN ALSOP

New Axe White Label
BODY WASH



FOR A FRESH, INVIGORATING CLEAN



1

PLEATED

Pants (\$1,535) by **Berluti**. Shirt (\$275) by **Officine Generale**. Shoes (\$440) by **Grenson**. Socks (\$4) by **Uniqlo**.



2

JOGGER

Pants (\$2,500) by **Hermès**. Shirt (\$135) by **Club Monaco**. T-shirt (\$58) by **Unis**. Shoes (\$160) by **New Balance**.



3

WIDE-LEG

Pants (\$760) by **Gucci**. Sweater (\$750) by **Massimo Alba**. Shoes (\$525) by **Pierre Hardy**.

№ 11

Hitting Below the Belt

Once the silent soldiers of your wardrobe, pants have been reborn in a seemingly endless number of styles. (You still put them on one leg at a time, though.)



4

SKINNY

Pants (\$575) by **Calvin Klein Collection**. Polo (\$345) by **Orley**. Shoes (\$725) by **Lanvin**.



5

CARGO

Pants (\$735) by **Dries Van Noten**. Sweater (\$315) by **Tomas Maier**. Shoes (\$75) by **Adidas Originals**.



6

CROPPED DROP-CROTCH

Pants (\$390) by **AMI**. T-shirt (\$275) by **Public School**. Sneakers (\$55) by **Converse**. Socks (\$4) by **Uniqlo**.

STYLING BY EUGENE TONG. GROOMING BY ANDREW FITZSIMONS AT ABTP.COM. CASTING BY EDWARD KIM AT THE EDIT DESK.

12

THE LINE TO WATCH: Noah

As the creative director of Supreme, Brendon Babenzien infused the skate brand with a hip-hop-meets-sportswear cool: Sneakerheads camped out overnight for the newest limited editions while stylish guys everywhere had to have the signature hat bearing the company's rectangular red logo.

Now Babenzien is reviving Noah, a surf-and-skate activewear line that he started in the early 2000s (inspired by his surf-shop days growing up on the South Shore of Long Island). He says that creating technical pieces that don't make you look like you're training for the Olympics is all about the marriage of foundational basics and upscale fabrics. Think wind-breakers done in a Loro Piana Storm System material—a waterproof wool-cashmere blend—and lined with merino wool or a reversible water-resistant quilted coat (seen below).

But just because the clothing is a little more refined than hoodies doesn't mean Babenzien has strayed far from his Supreme days: A wooden skate bowl anchored his pop-up shop in Tribeca this spring. "I'm not gonna touch it," he says, "if it's not a real part of my life."

Shirt (\$188). Jacket (\$1,200).



No. 13

The Pirelli Calendar Turns 50

Launched in 1964 as a corporate gift for the Italian tire manufacturer's most prized clients and VIPs, the Pirelli Calendar quickly shed its promotional skin to become a coveted compilation of the world's most beautiful women shot by the best

photographers around. *Pirelli—The Calendar. 50 Years and More* (Taschen, \$70) reunites every month of the calendars alongside behind-the-scenes images (not to mention photos initially deemed too provocative for publication). Whether you're in it for Gisele Bündchen, Naomi Campbell, Kate Moss, or Adriana Lima or for the work of Nick Knight, Richard Avedon, Annie Leibovitz, and Mario Testino, car talk never felt so racy.



From top: An image from the 1984 calendar, shot in the Bahamas; Adriana Lima in 2005, shot in Rio de Janeiro by Patrick Demarchelier.

No. 14

Your Favorite Fragrance Is Now a Candle

Inspired by the top-selling fragrances in the fashion house's Replica collection, the three candles in Maison Martin Margiela's new line (\$60 each) have distinct olfactory footprints. Lazy Sunday Morning smells like clean sheets and lily of the

valley, and Beach Walk, a salty, citrusy mix, holds true to its name. For cooler autumn evenings, try Jazz Club, which fills the room with notes of rum, leather, and tobacco. Put on some Coltrane and it's the next best thing to stopping by the Village Vanguard.



№15

COME TOGETHER:

The Collaborations to Know Now

The season's best partnerships double down on the great work these brands already do on their own.



LOUIS VUITTON
X
CHRISTOPHER NEMETH

THE DESIGNERS Kim Jones, the men's artistic director of Louis Vuitton, and the family of the late Christopher Nemeth, a trailblazing British illustrator and fashion designer known for deconstructed garments with an emphasis on graphic prints.

THE LOOK Jones' street-style hallmarks (cuffed denim, buttoned-up

shirts, generous proportions) paired with luxe outerwear, much of which features patterns from Nemeth's archives.

THE PIECE This single-breasted black-and-camel wool-cashmere creation incorporates one of Nemeth's favorite motifs: an enlarged woven-thread design. The bold pattern makes this a statement coat that can punch up even the most basic outfit.

Coat (\$6,750) by Louis Vuitton.



ADIDAS
X
KOLOR

THE DESIGNERS Global giant Adidas and Kolor, Junichi Abe's take on Japanese streetwear.

THE LOOK There's a strong interplay of soft lines and technical fabrics, styled to mimic urban-ninja ensembles: Baggy shorts are layered over tights; high collars and hoods add drama.

THE PIECE(S) The silver inlays on this anorak give it a space-age slickness. Of course, it wouldn't be Adidas without a sneaker, but the neon-green-and-white uppers are all Kolor.

Anorak (\$365) and sneakers (\$255) by Adidas by Kolor.



THE WHITE BRIEFS
X
NICK WOOSTER

THE DESIGNERS The Woolmark Company teamed Sweden's the White Brieves, which makes slim-fitting loungewear, and style icon Nick Wooster.

THE LOOK Merino-wool sweatshirts, briefs, and tanks bear the hallmarks of Scandinavian minimalism; the subtle detailing (longer shorts, a kimono-like robe) point toward Wooster.

THE PIECE The deep-navy long-sleeved henley has hidden buttons; it's the perfect transitional piece.

Woolmark presents the White Brieves by Nick Wooster (\$160).



Coat (\$2,250), shirt (\$795), pants (\$420), and sneakers (\$485) by Montcler A. T-shirt (\$120) by Officine Generale.

4
MONCLER
X
AMI

THE DESIGNERS Italian outerwear giant Moncler, whose puffer jackets keep urbanites from freezing, and Paris' AMI, which turns out basics in looser silhouettes.

THE LOOK Moncler A renders AMI's typical drop-crotch pants and oversize jackets in Moncler's high-performance fabrics.

THE PIECE This wool coat is a thoughtful take on one of fall's top trends: generously cut outerwear. The snap buttons and zip closure ensure that you'll be warm when it's worst outside.

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HOW I GOT MY LOOK

Musician Albert Hammond Jr.

The Strokes guitarist started dressing like a rock star way before he became one. With his third solo album, *Momentary Masters*, out this month, he talks about his modern spin on old-school style.

1/ THE TIE

"I actually just made this tie. The tag says ALBERT HAMMOND JR. FOR JACQUES-ELLIOTT. He's this young entrepreneur, and he wanted to mix Malcolm McLaren and Ralph Lauren, with the idea that you can wear it with a suit or you can wear it with a jean jacket. Ties were always my thing. When I was 18, on Sunday, when everyone was taking off for a casual day, I'd wear a suit to go have brunch."

2/ THE HAIR

"I get my hair cut at Freemans Sporting Club on Rivington Street in New York. Jason Necker—he's amazing. You'll see him looking at every strand. He's a pro. I don't go to anyone else. Now that I live upstate, I'll see him every couple of weeks, just to keep it trimmed. It's become almost like a social thing: You just go and hang out and chat."

3/ THE FRAGRANCE

"I actually use women's perfume—I have since I was a kid. It's called Anaïs Anaïs, from Cacharel. It smells like a beautiful woman and a bouquet of flowers. I use that and Right Guard deodorant."

4/ THE SHOES

"These Doc Martens were also made for me. I just wanted them to fit me better than the ones in the store. I'm someone who likes my top button fastened and my socks pulled up, so it would make sense that I like my laces tied up like this. It just feels kind of snug."

5/ THE SHIRT

"This is from the Sock Hop, a place on Elizabeth Street where they make shirts for you. On the back, it has my name, and it's fitted to you from scratch—you pick the fabric and the buttons and the collar. I actually wore this at my wedding."

6/ THE WATCH

"An ex-girlfriend got me this Rolex for Christmas back around 2008. I don't own another watch, and I feel like this is the kind of watch that you could hand down, you know? It seems timeless, exactly what I would have picked."

7/ THE WALLET

"I've always had Paul Smith wallets, for some reason. Last December, I was delayed at Heathrow for, like, eight hours. Heathrow's got great shopping, so I was just bored and I went into the Paul Smith store and they had this red wallet. I was like, 'Oh, this is gonna age well,' got super-excited, and bought it there. The plane didn't end up taking off, but the wallet took off. It's a big hit."

8/ THE PANTS

"These are Margiela. I skip the belt, because the whole point is that they fit. And I wear my pants higher-waisted anyway. I guess when it comes to that, my dress sense is a little more old-fashioned, but now everyone's going for stuff with a higher waist, shorter legs. I used to get made fun of by the tailors when I asked for that."



EVENT

#DETAILSAFTRDARK WITH BETTY WHO

DETAILS kicked off summer by bringing one of today's hottest new stars to the stage at the Bowery Hotel. Betty Who captivated the audience of VIPs and insiders with her electric energy and catchy hits, leaving them wanting more. Delicious Absolut Elyx cocktails kept the intimate crowd dancing long into the night.

1. RJ King 2. Betty Who 3. Justin Wu, Nicole Warne & Teddy Tinson 4. John Targon & Scott Studenberg
5. John Tuite & Carlos Santolalla 6. May Kwok 7. Eliza Cummings & Agel Raya

Who Has Time for a 10-Step, 45-Minute Grooming Routine?

Not most men in America, probably. At least not right now. But U.S. cosmetics companies are looking for inspiration in South Korea, where to say that men are obsessed with beauty products—serums, essences, ampoules—would be putting it mildly.



IN KOREAN, IT'S CALLED *CHOK CHOK*. IT translates roughly to “plump and moist,” and it’s the nicest thing you can say about someone’s face. It’s so coveted that many South Koreans, men included, use 10 or more skin-care products each morning and night to achieve it. Guys wash with an oil-based cleanser, followed by a foam. They exfoliate, focusing on the areas that don’t get hit with a razor. They prep their skin with a toner, massage in a series of essences, serums, and supercharged serums known as ampoules, apply a sheet mask, then moisturize with a lotion and an eye cream. The finale: sunscreen and a hydrating mist. Why the fuss? If Korean skin-care brands and their customers are to be believed, this routine will get you: (1) a dewy, wrinkle-free face; (2) out of bed earlier (the sequence takes about 45 minutes); (3) a better job; (4) more money (see No. 3); and (5) more sex.

While this sounds like the stuff of teenage dreams (and late-night infomercials), it’s serious business—approximately \$10 billion—a-year serious. In the past decade, South Korea’s beauty industry has become one of the world’s biggest. Though men ac-



Layers upon layers: Some South Korean men have a tiered skin-care regimen that's calibrated to deliver a youthful, glowing complexion.

count for a fraction of sales, about \$635 million in 2013, demand continues to grow. And what they want is a visage that radiates like a baby's. "Glowing skin is a major measure of total perceived wellness" in South Korea, says Joseph Scott Grigsby, vice president of global marketing and creative for Lab Series, a men's luxury skin-care line. "Guys want to look perfect so they're perceived that way." Whether this thinking inspired Korean pop culture or vice versa is unclear. But after television shows like *A Gentleman's Dignity*—basically *Sex and the City* with dudes—became hits while showcasing fastidious manicuring, public prettifying went mainstream. (By then, cosmetics CEO Yu Sang-Ok had entered his seventies with a memoir titled *The CEO Who Wears Makeup* and soccer star Ahn Jung-Hwan had become the face of Somang Cosmetics.)

Chok chok sounds kind of crazy—but exploring a \$635 million business does not, so U.S. companies are looking east. "It used to be the French who led skin care;

90 free minutes a day is a tough sell). Rich Bellis, 27, a New York City Web editor who pays attention to his skin, says, "When I buy products off the shelf, inevitably there will be some stubborn blemishes and dryness here or oil there," he says. "If the Koreans can solve that for me, bless them—I'm on board. But they'd need to do it in fewer steps." Still, we may be closer to living *la vida chok chok* than we think. As in Korea, the men's share of the domestic personal-care market is growing at a rapid clip. "We're on the cusp of great change with the way men take care of their skin," says Janet Pardo, senior vice president of global product development at Clinique. "We're starting to see this incredible need and desire from men in North America to step it up a notch." Already, Dr. Jart+, one of the first Korean brands to sell in the United States, is "slowly introducing more intensive routines for men," says Richard You, the brand's general manager.

But is such a comprehensive regimen even

"KOREAN MEN ARE GOING TO DRASTIC LENGTHS TO REDEFINE THEIR JAWLINE—including SURGERY," SAYS A LUXURY-SKIN-CARE EXECUTIVE. "WE ASKED, 'HOW CAN WE DO THAT WITH INGREDIENTS?'"

now American brands are taking direction from South Korea," says Peter Thomas Roth, whose eponymous unisex skin-care line makes hydrating masks with Korean components like Jeju Island green tea. A snapshot of a cosmetics store's shelf, like Sephora's, proves Roth's point. Every brand seems to offer something from the land of the morning calm: There's Clinique's Even Better Essence Lotion, Neutrogena's Hydro Boost Water Gel, Laneige's Bright Renew Emulsion, and Roth's own Un-Wrinkle Turbo 24k Gold Line Smoothing Toning Lotion. Grigsby says Lab Series' brisk-selling MAX LS Age-Less Power V Lifting Cream, formulated to firm and tighten men's jawlines, is a direct reaction to trends on the peninsula: "Korean men are going to drastic lengths to redefine their jawline—including surgery. We asked, 'How can we do that with ingredients?'"

Whether this daily ritual approaches "Gangnam Style" levels of popularity in the United States remains to be seen (finding

good for you? Not necessarily. "A 10-step routine is simply way too drying," says Dr. Jeannette Graf, an assistant clinical professor of dermatology at the Icahn School of Medicine at Mount Sinai in New York City. "Before you even get to the serums, you've washed your face twice or more, causing a hydration imbalance." To avoid that, Dave Cho, cofounder of Soko Glam, an e-tailer of Korean beauty products, suggests test-driving the trend: Apply a toning lotion as an aftershave, or wear a hydrating sheet mask while brewing your morning coffee. What's most important is being consistent. "Koreans don't stay young-looking because their skin-care routine is 10 steps," says Dr. Paul Jarrod Frank, a dermatologist and founder of the Fifth Avenue Dermatology Surgery and Laser Center in New York City. "They look good because their routines are regular." Your skin craves consistency, and it'll reward you with an even, hydrated glow for doing the same thing every day. Call it whatever you want. ■

PROMOTION

S / S

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"It seems to me that Giorgio thinks cinematically, because when you think of his designs, you think of them in motion. That's not often the case with designers. You think of the clothes, and you see them in poses, settings. With Giorgio, it's always dynamic." — Martin Scorsese

'ARMANI AT 40' PG 96

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PHOTOGRAPHS BY RYAN PLETT STYLING BY EUGENE TONG

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THIS PAGE: Suit by **Tom Ford**. Shirt by **Saint Laurent** by **Hedi Slimane**. OPPOSITE, FROM LEFT: Clothing by **Dolce & Gabbana**, boots by **Tommy Hilfiger**. Suit and tie by **Dunhill**, sweater by **Etro**, shirt by **Brooks Brothers**, shoes by **Louis Vuitton**. Socks throughout by **Gold Toe**.



THIS PAGE: Suit by **Giorgio Armani**.
Shirt by **Diesel Black Gold**.
OPPOSITE: Suit and shirt by **Dsquared2**.
Tie by **Brunello Cucinelli**. Shoes by **To Boot New York**. Watch by **Glashütte Original**.





THIS PAGE: Suit and sweater by **Berluti**. T-shirt
by **Dolce & Gabbana**. Scarf by **Haider Ackermann**.
OPPOSITE: Suit and shirt by **Brioni**.
Tie by **Ermenegildo Zegna**. Shoes by **Santoni**.







THIS PAGE, FROM LEFT: Suit by **Canali**, sweater by **Brooks Brothers**, sneakers by **Spalwart**. Suit and shirt by **Ermenegildo Zegna**, sweater by **Gucci**, sneakers by **Maison Margiela**, watch by **Patek Philippe**. OPPOSITE: Suit by **Versace**. Turtleneck by **Wallace & Barnes**.



THIS PAGE: **Michael Kors.**
OPPOSITE: Clothing and shoes by **Prada.**
Watch by **Patek Philippe.**

Grooming by **MartinChristopher Harper**
at **Platform/NYC** using **Bumble and bumble.**
Casting by **Edward Kim** at **The Edit Desk.**



**THE
FIRE**



Sweater by **Louis Vuitton**. Necklace, his own.

F

**FROM THE SOCIOPATHIC, HOLLOWED-OUT
SCAVENGER OF *NIGHTCRAWLER* TO THE DESPERATE,
BULKED-UP BRAWLER IN THIS MONTH'S *SOUTHPAW*,
JAKE GYLLENHAAL HAS PUSHED HIS BODY
AND PSYCHE TO THE BRINK, CEMENTING HIS STATUS
AS AN OSCAR FRONT-RUNNER AND HOLLYWOOD'S
MOST DANGEROUS MAN.**

**BY JOE LEVY
PHOTOGRAPHS BY MARK SELIGER**

"DO YOU ACTUALLY WANT TO KNOW HOW MANY SIT-UPS I DID?" JAKE GYLLENHAAL ASKS ME. "Are you easing me into the question?"

We're halfway through dinner at Gracias Madre, a vegan Mexican restaurant in Los Angeles—though neither of us is vegan—and there have been a few interruptions. A table of young women next to us has grown progressively louder throughout the evening, either because of successive margaritas or, more likely, because of proximity to the A-lister. Gyllenhaal's sister, Maggie, in town for just the day and also not a vegan, has stopped by unexpectedly, asking whether Jake got her text to meet her here. (He didn't.) And an unapologetic fan has just arrived tableside asking for a photo, a request Gyllenhaal politely—and almost unsuccessfully—declines. (He: "I'm just doing an interview"; she: "Will you be long?")

The lingering question—what he discovered about the world during the five months he spent training for *Southpaw*, a dark drama about a light-heavyweight champ undone by his own brutality and forced to rebuild his life—actually has more to do with Gyllenhaal's head than with his abs. I'm not asking about sit-ups, at least in part because I already know the answer to that question. One thousand. That was in the morning. There were another 1,000 at night, a factoid repeated ad nauseam in the click-bait stories—JAKE GYLLENHAAL IS RIPPED, INSIDE JAKE GYLLENHAAL'S INSANE *SOUTHPAW* TRANSFORMATION, THE SURPRISING SECRET TO JAKE GYLLENHAAL'S *SOUTHPAW* WORKOUT PLAN—that have accompanied the eye-grabbing film stills floating around online.

The training for *Southpaw* was savage and transformative. Gyllenhaal is almost unrecognizable as brawler Billy Hope, his body roped by sculpted muscle (itself covered in sweat and blood) and his face contorted in a grotesque, triumphant rictus. Right now, though, three lines crease Gyllenhaal's forehead. Worry lines, unusually deep given his 34 years. He's wary of talking about all this—the eight-mile runs that preceded the two-a-day workouts that pushed him so far past his limits on his way to adding 15 pounds of muscle that he sometimes vomited on the floor. He can already see the narrative of body transformation taking shape. Two years ago, he lost 30 pounds for *Nightcrawler*, to play Louis Bloom, a feral hustler who finds his calling selling accident footage to L.A. news stations. This new role, like that one, has ignited not only early Oscar buzz but also an infotainment-y obsession with Gyllenhaal's physical makeover, as well as

his newfound athletic endurance. A few days before we meet, a clip from *The Ellen DeGeneres Show* surfaces in which DeGeneres prompts Gyllenhaal to jump rope to raise money for charity. "You're such a good actor! You jump rope so fast!" DeGeneres says jokingly.

It's not the kind of ribbing you can imagine Christian Bale playing along with ("Now, exactly what did you binge on to gain that paunch for *American Hustle*?"), and it's even harder to imagine Robert De Niro, jump rope in hand, recounting his *Raging Bull* regimen. Gyllenhaal has never shied away from rigorous training: The five months he spent learning to box for *Southpaw* are reminiscent of the five months in 2011 he spent immersed in the world of Los Angeles police work in preparation for the 22-day *End of Watch* shoot—from ride-alongs to shooting practice to fire training ("That's where you run into a burning building," he explains). The physical metamorphosis is really just an externalization of a process he goes through for every role.

"I believe that. I really do," Gyllenhaal says. "But I think we all see what we want to see. If you want to see a guy who has gotten into shape, then that's what you see. But if you want to see what I feel, I think you have to look a little deeper."

There's a pause as Gyllenhaal considers what he's saying, or maybe how he's saying it, and then a slight course correction. The point may be better made with the easygoing, sly sense of humor that's always close at hand. "People have a lot of other shit they have to do that's more interesting and more important, so I don't blame them for being like, 'Oh, wait, how many sit-ups did you have to do?' Or, 'Oh, wow, what did you eat to lose that much weight?' But you're missing the point. *Nightcrawler* was ironically about the trouble with that question. It was about why people only look at how much weight you lost, as opposed to what's at the heart of what you're doing. In that world, where we just focus on those things, somebody like Lou Bloom thrives. In fact, he rules."

IN 2010, GYLLENHAAL STARED INTO THE MIRROR, saw a leading man looking back, and blinked—or so the line on him goes. That was the year that he starred in *Love & Other Drugs*, the romantic comedy in which he played a frequently undressed pharmaceutical rep, and *Prince of Persia*, a big-budget sword-and-sandals epic adapted from a video-game series.

Neither movie fared well critically or commercially, and since then he's been making what are referred to in Hollywood as "interesting choices," chasing drug cartels (*End of Watch*), kidnappers (the disturbing abduction drama *Prisoners*), car accidents (*Nightcrawler*), and—in Denis Villeneuve's strange and dreamy *Enemy*—himself through films that offered little in the way of box-office glory and plenty of chances to map out darkness. And if that weren't enough artistic cred, Gyllenhaal also explored theater, starring in two dramas by the British playwright Nick Payne, *If There Is I Haven't Found It Yet* and *Constellations*, his Broadway debut. This account of his turn toward the bleak and unconventional is so much the accepted wisdom that before he collects me at my hotel for dinner, a friend in New York e-mails, "I hope he picks you up in a shitty Kia . . . just the latest in his bold, unexpected Hollywood choices."

"People say, 'You made all these changes in your life, and all your movies seem so different now. I really like the movies you're making now,'" Gyllenhaal says. "Which implies that they *didn't* . . ." There is a knowing smile and a low, mischievous chuckle. In truth, he's been making dark, interesting movies for a long time, since *Donnie Darko* in 2001, and wrestling with masculine archetypes in many others: as a gay cowboy in *Brokeback Mountain*, a marine sniper in *Jarhead*, even the money-hungry ass man of *Love & Other Drugs*. It may be Gyllenhaal's life, more than his movies, that has changed.

"I was trying to figure out a lot of stuff," he says. He was in his twenties, unsure of his "place in things." That's the way he puts it now. He put it more bluntly to David Ayer, the director of *End of Watch*, as Ayer recounted in a 2012 interview with the entertainment-news website HitFix: "I'm sick of everything," he recalled Gyllenhaal telling him. "I'm sick of my life and I want to change it."

At a distance, it feels less like a sickness than a search. "We're all told we're going to get to a place where those things will come together, where we'll somehow be whole or happy or whatever it is," he says. "So I went searching."

What he hoped to find was collaborative directors, stories that draw on the subconscious, and the chance to work out issues he himself was facing. In *Enemy*, he plays both a meek college professor and the man's dopplegänger, a bearded, macho actor with the

key to a sex club. The two characters offered him a chance to wrestle with the idea of reconciling intimacy and lust, and, more important, to stage a confrontation with the self at a time when that's precisely what he was doing in real life.

"I was at a place in my life where I felt totally split," he says. "I had just moved from Los Angeles to New York." His sister and her husband, Peter Sarsgaard, live in Brooklyn with their two young daughters. His mother, the screenwriter and director Naomi Foner, also eventually settled in New York following her split from the director Stephen Gyllenhaal after three decades of marriage in 2008. "There's a period of time in your life, in your twenties, when you're listening to a lot of other people's opinions," Gyllenhaal says. "You're not sure about what you believe in, and you're moving in a direction that you feel like looks right to other people. And then you think, Wait, what do *I* feel? What do *I* want? What moves me? It's not always so pure and clear. It's not like I have my agent on one shoulder and my pure artist on the other."

IF IT'S THE PURE ARTIST WHO PICKS ME UP, HE'S driving a very Hollywood car: a white BMW SUV. ("You can write about the car," he says jokingly, "but it doesn't belong to me—it's a friend's.") He wears the off-duty actor's uniform: blue T-shirt, Levi's, and Nikes, with a blue baseball cap and tortoiseshell shades. During the short ride to Gracias Madre, we discover we are both grandchildren of doctors—his grandmother and grandfather on his mother's side were physicians—and that both of our grandfathers occasionally wondered when we might get a real job. Neither was exactly kidding.

Gyllenhaal's maternal grandmother, Ruth Achs, was a pioneering pediatrician who taught at the Downstate Medical Center in Brooklyn. She died at 48, in 1968, 12 years before he was born. But he knew his maternal grandfather, Sam Achs, well. Sam was a surgeon who lived to 94, passing away in January 2014. He was an intensely disciplined man—forever on time, if not early, planning things out months in advance—who awoke at 4 A.M. every day. "My grandfather always wore a bow tie, particularly when he was working," Gyllenhaal says. "He was really slow in how he would speak, very careful. He saved a lot of lives that way, in that he never would overreact. I didn't inherit that quality,

but I did inherit the discipline."

Gyllenhaal traces his disciplined work ethic to his father, Stephen, as well. When he was 8 or 9, growing up in Los Angeles, Gyllenhaal would wake up early in the morning and go running with him before school. Stephen was athletic, a top-ranked wrestler in high school in Pennsylvania, but also had an artistic side. "My dad played viola and was also on the football team," Gyllenhaal says. "He grew up in a small town, very religious, Christian. When he brought a Jewish girl home, it was a very particular thing. But he was Swedish, and so always an adventurer. He's the guy that says if you're anywhere near an ocean and you don't get in, you're doing yourself a big disservice. And I always feel him. If a storm is about to come, he's the guy who's like, 'Look how big the waves are—let's get in them for a little bit.'"

That's the side of Gyllenhaal that has led him to challenging parts requiring intense physical and emotional commitments, including playing the mountaineer Scott Fischer in Baltasar Kormákur's *Everest*, opening in September, based on the ill-fated 1996 expedition that claimed the lives of eight climbers. "Balt wanted to make the movie in the real environments," he says. "I didn't want to be sitting on a soundstage making some fake movie about Mount Everest, and he didn't do that."

That's putting it mildly. Kormákur shot in IMAX 3D, in Nepal as well as in the Dolomites of northeastern Italy. That's where Gyllenhaal joined the production in February 2014. "It hadn't snowed that much in 60 years," Kormákur says. "There was an avalanche warning every day on the call sheet. It was grueling." They were filming at elevations of 9,000 to 12,000 feet, in temperatures reaching negative 30 degrees Celsius. "Jake was tough. He went to the limit. It's all real. His nose was frozen, his beard was frozen, and we were blowing more snow over him, but he wouldn't give up. And then he wanted to improvise—improvise in minus 30!"

Southpaw's director, Antoine Fuqua—himself a boxer since 14—saw this fearlessness in Gyllenhaal as well. "He had the will to be in pain and go every day and get punched and train and spar," he says. For Billy Hope, who spends much of the film "learning that you can't be a part-time father," Fuqua knew he had to find a young actor who was in the process of becoming a man. "I thought, Shit, he's



Blazer and pants by
Salvatore Ferragamo.
Sweater by Gucci. T-shirt by
Save Khaki United. Boots by
Calvin Klein Collection.

Styling by Benjamin Sturgill.
Grooming by Cori Bardo using
Oribe. Set design by Andy
Henbest for frankreps.com.
Production by Ruth Levy. Local
production by F32 Productions.

**"YOUR INITIAL INSTINCT [IN A FIGHT] IS TO LEAN OUT,"
GYLLENHAAL SAYS. "IT'S THE INSTINCT TO
LEAN IN THAT TOOK ME FIVE MONTHS. HITTING SOMEONE—I DON'T HAVE AS MUCH OF
A PROBLEM WITH THAT. BUT I DON'T LIKE TO GET HIT."**

Jake. And nobody else believed me."

If others couldn't see what Fuqua saw, it might be because they were looking at the Gyllenhaal of *Nightcrawler*. "Skinny dude, 147 pounds," Fuqua says of their first meeting. "I was shocked when I saw him." (Kormákur concurs: "When he came to rehearsals, he was only half the guy I had hired.") Fuqua had to find out whether Gyllenhaal could portray a boxer, so he sent him to meet his own trainer, Terry Claybon, at the LB4LB gym in Los Angeles. "Terry called me up and said, 'Hell no, man. Are you sure you got the right guy?'" Fuqua recalls. "I said, 'I'm a hundred percent sure. This guy is special.' When I told Jake to go train, it wasn't that he was an amazing boxer. He just has desire to do it. He got gutted out. I said, 'This guy's got fire in him.' People just didn't see it. They're starting to see it now. Jake is coming out of his shell as a man."

Part man, part monster. Fuqua would climb into the ring with Gyllenhaal and challenge him toe-to-toe, and unlike World Boxing Association title bouts, their fight sequences didn't end after 12 rounds. "He was fighting more than a champion boxer would," Gyllenhaal's costar Rachel McAdams says. "He was going hundreds of rounds a day to get the shot, day after day." When Gyllenhaal's lungs were burning and his arms heavy, Fuqua would ask, "Are you the guy that gives up and sits on the stool and throws in the towel, or are you the one that gets out there and is a fucking beast?"

"Antoine asked me to bring out my animal," Gyllenhaal says. But *Southpaw* also offered Gyllenhaal a chance to weigh questions from his life. "[Billy Hope] is me in a lot of ways," he says. "There are things that I wanted to explore: the idea of what anger is, what it does, if it can be productive. It's obviously destructive, but is there a way in which you can harness it without rage, so it can actually teach you?"

One thing he learned is how it felt to be hit, how to take a punch and keep going. "They were always playing hardball—there was never any letting up," says McAdams, who watched Gyllenhaal get pummeled during filming. "I was very worried for him, but I knew he had it under control."

"I got hit pretty hard in the face," Gyllenhaal confirms. "All the producers ran [over]. I don't think out of real worry for me, but just the fact that we were only two weeks into shooting." He laughs, then continues: "There

is something jarring about being hit in the face. I don't know how to explain it. It wakes me up." These are lessons most people spend their lives avoiding, but ones that Gyllenhaal sought out. "Your initial instinct is to lean out," he says. "It's the instinct to lean in that took me five months. Hitting someone—I don't have as much of a problem with that." There's another low chuckle. "But I don't like to get hit."

NEAR THE END OF DINNER, VEGAN ICE CREAM ordered, our conversation shifts to an earlier stop on Gyllenhaal's path to manhood, one with presumably less punching: his bar mitzvah. Though he was raised in a secular household and studied Eastern religions at Columbia University, he celebrated the Jewish rite of passage at 13, albeit in an atypical way. Bar mitzvahs are often lavish affairs; his was not. His family invited his classmates and friends to volunteer at a homeless shelter. The idea, his mother explained, was that "being a good man, if you were going to become a man, was the most important part of it."

When I bring up this well-circulated bit of Gyllenhaal family history, he deflects. "What does she know?" he says jokingly, then flashes a conspiratorial grin. The serious answer follows. "What else is there but the journey of trying to be a good person, or a good man?" Gyllenhaal asks. "In this incarnation, that seems to be my goal. It's a complicated thing, because I think the idea of good doesn't subtract complexities, doesn't subtract darkness."

On our way out, we briefly join his sister at her table. The paparazzi have shown up to document the reunion, and with the help of the waitstaff, a departure reminiscent of the *Goodfellas* Copacabana tracking shot in reverse unfolds: We exit through the kitchen in hopes of leaving privately, to no avail. A cluster of Louis Bloom nightcrawlers await. As Maggie gets into her car and then, moments later, Jake and I climb into the borrowed BMW SUV, the air lights up with camera bursts, and one photographer sidles up to the driver's side to ask what turns out to be the night's last question.

"Jake . . . do the ladies like the scruff, or do they prefer clean-shaven?"

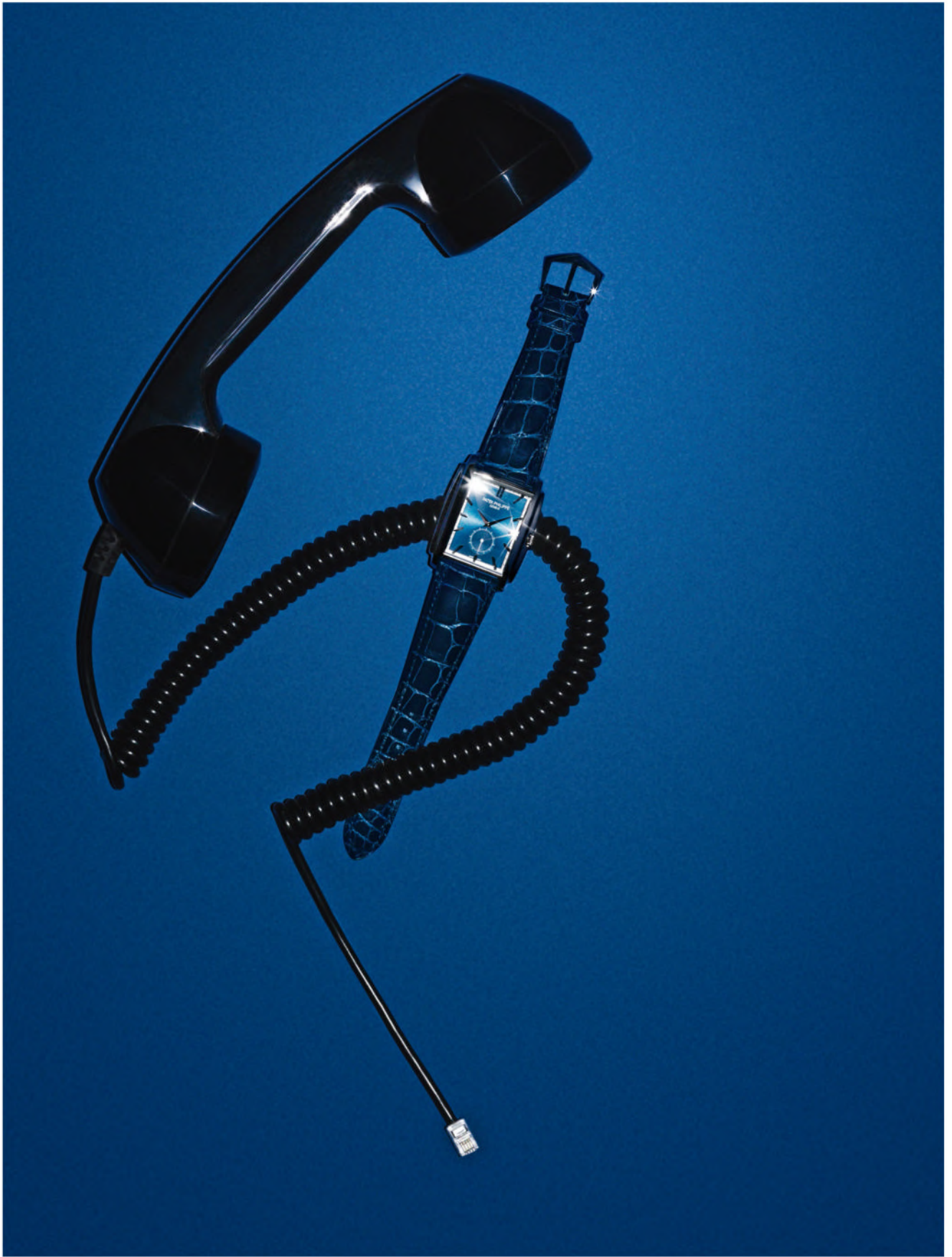
Gyllenhaal turns to me, flashes a darker version of that conspiratorial grin, and steps on the gas. ■













TAG HEUER

PROP STYLING BY JILL NICHOLLS AT BRYDGES MACKINNEY.

THE EIGHT ARTISTS



WATCH

RIGHT

NOW

With a museum opening every other week and auction prices ascending into the stratosphere, the hunt for the next Jeff Koons or Cindy Sherman is on. To find the top contenders, we searched galleries and studios from coast to coast. Whether they're putting a modern spin on traditional, time-tested techniques or pushing forward into the digital frontier, the creative minds on the following pages are leading the cultural vanguard. Introducing the future of American art.

BY MAXWELL WILLIAMS PHOTOGRAPHS BY DOUG DUBOIS





Dean Levin

AGE 26

MEDIA Monochrome colors painted on panels of plaster-filled Lycra; grids printed on polished steel; oil paintings on linen canvas

BONA FIDES A recent show at the prestigious Boesky East in New York City, where his works sold for up to \$24,000; a growing waiting list for his pieces

BACKSTORY “When I moved to New York, I came to be a sculptor, but my mom wanted me to make sure I got a job when I graduated,” says Levin. He responded by studying architecture at the Pratt Institute. Having grown up a Southern California skate rat, he first got the art world’s attention as a member of a loose-knit crew of hip young Brooklyn artists. “Every exhibition Dean creates is site-specific,”

notes Ellie Rines, a veteran of Sotheby’s and Christie’s who now owns the trendsetting gallery 55 Gansevoort. “It would be great to see him make a large public sculpture.” Which is fitting: Grids, curves, convex forms, and a general exploration of space pervade Levin’s output. “I want all of my work to have a linear and cohesive path,” he says. “So the architect in me will probably stay as long as he can.”



Paul Anthony Smith

AGE 27

MEDIA Photographs scored to obscure the identities of their subjects; gauzy paintings of Jamaican laborers

BONA FIDES Represented by Zieher Smith & Horton in New York, where his works fetch up to \$12,000; included in numerous museums' permanent collections

BACKSTORY Every couple of years, Smith travels from his base in New York City to his childhood home of Port Antonio, Jamaica, where he takes photos of the working-class locals. But he's not a photographer, per se; he either paints over the prints or turns them into "picotages," pricking hundreds of tiny holes in the surface. The resulting works—which the *New York Times* described as "clouds of scintillation"—look like still pictures beamed over a

staticky television set. "I'm re-pixelating the image," he says. "With these photos, you don't know the complete story. I'm only showing you the idea and disguising the figures." The process and subject matter reveal the influence of art from the African diaspora. "Paul is a cut-and-mix creator—his painting-picotage aesthetic negotiates political and social inequities," says Erika Dalya Massaquoi, who included Smith in the traveling group show "Disguise: Masks & Global African Art," which visits the Brooklyn Museum of Art next year. This focus on the black experience and his Jamaican heritage is a running theme in Smith's work. "I don't know if it's something I'm always going to explore," he says. "But I yearn to know what I was destined to do if I'd stayed there. It's kind of a missed connection."



Jamian Juliano-Villani

AGE 28

MEDIUM Large-scale acrylic paintings that mash up obscure pop-culture images and resemble tripped-out Saturday-morning cartoons

BONA FIDES An exhibition at the Museum of Contemporary Art Detroit; paintings have sold for up to \$45,000 and have been bought by the likes of Leonardo DiCaprio and Jeffrey Deitch.

BACKSTORY “When I saw Jamian’s work for the first time, I knew right away that she was taking painting in a new direction,” says Jens Hoffmann, the deputy director at the Jewish Museum in New York. “Her work feels very authentic, organic, and liberated.” It’s high praise, but for Juliano-Villani, this kind of reaction from critics, curators, and collectors is par for the course. Lowbrow-culture mavens can pick out a billion different ref-

erences on the Newark, New Jersey, native’s canvases: gangsters and greasers; vintage ads; cartoons from Chuck Jones, Ralph Bakshi, and old *Mad* magazines; voluptuous sexpots who would make R. Crumb blush. Appropriation has a long history in art, from Picasso to Warhol to Koons. In essence, the Brooklyn artist makes the visual equivalent of the badass mixtape your older brother gave you—cool, obscure, and educational all at once. “I like obscure references for a reason. If I don’t like something, I’m not going to use it. I would never put Disney shit in my paintings, ever,” she says. “Everyone’s talking about what’s new in painting. It’s like, ‘Yo, chill out.’ All the good paintings have already been made, and there’s a lot of things that we missed. They just need a new context.”



Dashiell Manley

AGE 31

MEDIA Outsize watercolors of *New York Times* front pages; sculptures; installations; videos

BONA FIDES Included in last year's Whitney Biennial and in the collections of the Hammer Museum and LACMA

BACKSTORY Manley loves the idea of the remix. For his ongoing shot-for-shot reimagination of *The Great Train Robbery*, which he was drawn to for the classic 1903 Western's innovative editing and narrative techniques, he uses painting, animation, and video to slowly—very slowly—re-create the movie from scratch. “Dashiell’s work is compelled by various forms of time and narrative structures,” notes Michelle Grabner, an acclaimed artist who worked with Manley when she co-curated the 2014 Whitney Biennial and who says she’s eager to see how the artist will pursue

his fascination with developing modes of communication. In recent work, the native Californian has been using watercolor pencils to transcribe the entire front page of the *New York Times* from a few days prior—traces of the past few months’ news cycle eerily repeated in the scrawled words *Ebola*, *Ferguson*, *Ukraine*, and *ISIS*. “I would like to think I have a subjective relationship to the news and current events, but it affects me on a primal or emotional level,” Manley says from his studio in L.A.’s Echo Park. “When I started this project, the first few weeks made me incredibly depressed. But I became interested in the value of the newspaper, which contains what you need to know about today but is worthless tomorrow. The speed and rapidity at which these objects lose their value was the primary interest.”



Jacolby Satterwhite

AGE 29

MEDIA Short films combining CGI, carnal performance art, music, and photography; sculpture
BONA FIDES Included in the 2014 Whitney Biennial; a solo show at OHWOW Gallery in Los Angeles, where his prints and sculptures went for up to \$40,000; participated in Jay Z's "Picasso Baby" performance at the Pace Gallery in New York City

BACKSTORY "There's a freedom to his work," says Emma Reeves, creative director of MOCAtv at the Museum of Contemporary Art Los Angeles, of Satterwhite, who's based in New York City. "There's something low-fi about the performances, but they're really mesmerizing." With their disturbing video clips, pulsing beats, and sexually explicit images, his mind-bending computer-animated works evoke a drug-fueled club scene fed through a digital kaleidoscope. At their heart are strange 3-D-rendered versions of old inventions that his mother, who was diagnosed with schizophrenia when Satterwhite was young, dreamed up for the Home Shopping Network as a way to cope with her illness. "That's where the idiosyncratic, floating text and weird 3-D objects come from," says the artist, who was raised in Columbia, South Carolina. "I was brought up in a formalist school, and once those formalist things are solid, I'm not necessarily apologetic about the bold political gestures I make." Not that he takes life too seriously: "I'm also very fun and young and youthful, and I go to clubs and I dance."





Kour Pour

AGE 27

MEDIUM Towering acrylic paintings that reinterpret historical artifacts like Persian rugs, embroidered textiles, and ancient hieroglyphics

BONA FIDES Paintings, which sell for up to \$200,000, in the private collections of Orlando Bloom, Sean Parker, and über-collectors Dean Valentine and Cliff and Mandy Einstein

BACKSTORY "My work is open to everything: sculpture, miniature painting, textiles, Victorian wallpaper," says Pour, who lives in Los Angeles. "There are no rules for the sources." Born in England, he gained notice for his ornate paintings of antique rugs, which helped him connect with his Iranian father's history as a carpet seller but were also jokey jabs at people's expectations of him as an Iranian artist. Pour's recent paintings are every bit as strange and opulent as the rug works and are made with a similar technique of sanding away the veneer, which leaves the pieces looking worn and distressed. But where the old paintings were representational, the new work is interpretive: jumbles of religious and ethnographic symbolism pulled directly from the Internet.

"Kour is developing a strong, deep-rooted, and expansive studio practice," says Stefan Simchowicz, the controversial consultant called "The Art World's Patron Satan" by the *New York Times*. "In five years, I am sure he will have worked out many more directions for his work. It is all about the studio practice and being able to sustain and build consistently over time a solid and advancing system of production." Though he's not concerned with repeating himself, Pour has recently shifted his aesthetic focus toward the spiritual. "If you're a believer, you're led to these images and have a spiritual connection with them, and they have power. And the nonbeliever is going to say, 'This has been taken out of context, they mean nothing. They're kitsch and decorative,'" Pour says. "What I'm interested in is making records of the way we're experiencing information."

Hugh Scott-Douglas

AGE 27

MEDIUM Labyrinthine installations that include large laser-printed canvases deconstructing the language of currency

BONA FIDES In the collections of the Museum of Contemporary Art Chicago, the San Francisco Museum of Modern Art, and François Pinault; auction sales above \$80,000

BACKSTORY Born in England and raised in Canada, Scott-Douglas (below) came of age in the tiny Toronto art scene, where he cofound-

ed the influential Tomorrow Gallery. "I'm very envious of how, at such a young age, Hugh is so clued in to the workings of the art world," says the Japanese artist Takashi Murakami. "It was unimaginable for me at his age." Scott-Douglas' early canvases were made with old photographic techniques, but the recent output is thoroughly modern: enlarged fragments of \$100 bills and torn-up checks, high-priced watches, and other commodities. The focus on currency and consumer culture is

interesting (some might say confrontational), given who is collecting his work. "I find his intellectual games highly inspirational," Murakami says. How does Scott-Douglas see it? "I don't think you'll find that anything I've written is actively promoting a leftist agenda, but it's something that I spend almost all my time reading about," he explains. "There's a hint of it in my last press release that talks about a Lenin quote: 'The capitalists will sell us the rope with which we will hang them.'"



Ryder Ripps

AGE 29

MEDIA Six-by-six-foot oil paintings of social-media celebrities; immersive Internet-based installations; subversive marketing campaigns

BONA FIDES Clients at his marketing company, OKFocus, include Diesel, Kenzo, Soylent, and M.I.A.

BACKSTORY "Ryder crosses over new media, the art world, the fashion world, and the music world," says Nicola Formichetti, artistic director at Diesel. "He's the only artist who's using

the Internet in the right way." Controversy seems to follow Ripps (opposite), a New York City native who was exploiting social media long before Richard Prince's Instagram firestorm blew up this summer. Ripps' exhibition "Ho"—which showcased his distorted paintings of model Adriaenne Ho's Instagram feed—had Jezebel and other feminist sites calling for his head. For his "ART WHORE" project, he hired sensual-massage workers to draw whatever they wanted, and in his most recent

exhibition, "Alone Together," he deconstructed a social network by hiring "users" to surf the Web in full view of the audience. The goal? To dissect how we digest new media. "Humor is a great tool because it has no rules," Ripps says. "Art, through the academic machine, becomes an unapproachable, overly intellectual, snobby thing. Duchamp's toilet was a great commentary on what society expects of art and how we understand images. But when it was made, it was really just a punk joke."



Long before anyone barked “Who are you wearing?” at awards-show attendees, Giorgio Armani revolutionized the relationship between entertainment and fashion, both as a costume designer and as a pioneer of red-carpet style. In 1975, he launched his first menswear collection from his home city of Milan, and five years later he created the looks for Richard Gere in *American Gigolo*, an auspicious introduction to American audiences, who had never seen anything like his neutral color palette, relaxed silhouettes, and innovative mix of linens and silks. On the occasion of the brand’s 40th anniversary, we asked some well-dressed men who know the clothes—and the man himself—to share their thoughts on Armani’s enduring legacy.



INTERVIEWS BY MAX BERLINGER, JUSTIN FENNER, ANTONINA JEDRZEJCZAK,
JON ROTH, AND DAVID WALTERS. PHOTOGRAPH BY LIONEL KORETZKY

GIORGIO ARMANI

MADE IN ITALY



MARTIN SCORSESE: Giorgio has always loved movies. He actually helped us make *My Voyage to Italy*, my documentary on the history of Italian cinema. Movies have had a great influence on his style, on his sense of clothing, on his art.

ROBERT DE NIRO: I've known Armani a long time, at least 25 years, because Marty had worked with him on a documentary. And Brian De Palma had him do the costumes for *The Untouchables*. He didn't actually do mine, though . . . I felt like Al Capone wouldn't wear Armani.

SCORSESE: In *Made in Milan* [Scorsese's 20-minute short doc about Armani], he talks about the effect of American stars of the forties on his work—Cary Grant, for instance—and it's interesting to note that Cary Grant had a hand in designing the clothes he wore on screen. But on a more general level, it seems to me that Giorgio *thinks* cinematically, because when you think of his designs, you think of them in motion. That's not often the case with designers: You think of the clothes, and you see them in poses, settings. With Giorgio, it's always dynamic.

DAN STEVENS: I'm a child of the eighties. I grew up with that sense of Armani being synonymous with chic sophistication. I was very affected by *American Gigolo* and Richard Gere and how Hollywood embraced the brand.

RICHARD GERE: That was all [writer-director] Paul Schrader. I remember quite well him saying

that he was sensing a new dandyism. This was extremely far away from my world. I don't think I even owned a suit at that point. Certainly not a tie. Paul was trying to make a European film, very influenced by Bertolucci and Visconti. Bertolucci's production designer, Ferdinando Scarfio, designed the movie and was involved with costumes as well. When I first tried the clothes on, Nando looked at me and said, "I think these are a little extreme for you." [Laughs] It was radical. Big shoulders, pleating—it was making a statement.

JON HAMM: *American Gigolo* was the touchstone of that cool eighties style—and it holds up remarkably well, by the way.

GERE: The scene that Giorgio loves is the one where I'm picking out the clothes, singing along to Smokey Robinson, pulling out the shirts, matching them with the ties, dancing around the room like a little girl. The delight of that scene, I think, is what Giorgio responds to—the delight of fabrics, clothes, costumes.



LIAM NEESON: When *Schindler's List* came out 22 years ago, I got a call from my agent saying Mr. Armani wanted to dress me for an event. I knew nothing about fashion. I had one good suit for a good occasion. I'll never forget the knots in my stomach. I knew we'd made a good film. But the fact that Armani was involved? It really made me nervous.

HAMM: It's one of those phone calls you never expect to receive. It's like, "What? Giorgio Armani? The Giorgio Armani?"

CLIVE OWEN: When I was nominated for an Oscar for *Closer*, I was invited to go to Milan to get personally fitted for my tux. The third jacket I tried on, Mr. Armani said, "This is perfect—this is the one," and the tailor pinned it. He asked if I liked it, and I said, "To be honest, it's a little tight and uncomfortable." He looked at me, and in Italian—which somebody translated for me—he said, "We're not about being relaxed and comfortable. We're about looking good."

CHADWICK BOSEMAN: Sometimes on the red carpet, the clothes are a little tighter than you're used to. You're not allowed to breathe. Now that I'm used to it, I'm like, "Can you bring the legs in more?" I would have never said that before working with Armani. [Laughs]

ARMIE HAMMER: Armani had one of their tailors fly over from Italy to custom-fit my suit for the upcoming press tour for *The Man From U.N.C.L.E.* I have a very awkward body to dress—my left arm is about an inch higher, and

my right arm is about two inches longer—but this guy was able to put the pins in all the right places. My stylist and I both sat there slack-jawed, like, "Wait, go back and show us exactly how you did that!"

HAMM: I have a made-to-measure tuxedo with my name inside. I'll never give it up. The quality of the material and the workmanship—it almost feels liquid.

CHRIS PINE: The tuxedo that I wore for the last Oscars was double-breasted. I've always had an interest in Old Hollywood—the movie stars, the romance that I remember from all those great black-and-white photographs of Cary Grant, Humphrey Bogart, and Clark Gable. I tend not to go for really aggressive styles. I like simple, old-world, elegant, and that perfectly corresponds to who Mr. Armani is.

SAMUEL L. JACKSON: Amazingly enough, one of the first things I got from him to wear to an Academy Awards presentation was a violet dinner jacket. Everybody was like, "Really?" But he made it, and I wore it, and it was a hit. I don't look like your average penguin at red-carpet events. I stand out from the crowd, and Armani allows me to be a unique individual.

STEVENS: My first big studio picture was *Night at the Museum: Secret of the Tomb*, and the premiere was a big deal, lots of press. Armani came up with a look that was so perfect. We built the whole look around these punky, silver-studded brogues—a tux with a twist.



BOSEMAN: Armani custom-made my suit for the *Get On Up* premiere at the Apollo Theater. When they said, "Let's make one," I said, "That's exactly what James Brown would have done." They put my name inside and everything. That was a surprise.

JACKSON: That violet jacket is now part of Armani's permanent traveling collection. I wanted to keep it, but I never got it back! Now, I do still have that leather jacket from *Shaft*—shiny on the outside, rough leather on the inside. I still wear it occasionally, and people always say, "Oh my God, that's the jacket!"

RICKY MARTIN: The first time we worked together was in 1998, when I became the face of Giorgio Armani. Since then, he's outfitted three of my tours, and I've had the honor of doing my first runway with him. When I told him I wanted to walk, he said, "Oh, Ricky, I would love that . . . but do you mind if you get recognized?" I thought that was the cutest thing. He's so humble! "Mr. Armani, of course I don't mind!"

GERE: Giorgio's been extremely generous to me. Once, I had to fly from India to Rome unexpectedly, and it was freezing, and I had no appropriate clothes. I go to the Armani shop, and of course they greet me, but they say, "Look, all our warm stuff is gone now." So they call up to Giorgio in Milan, and within an hour, they send down all the warm stuff for me to have, right to the hotel. He didn't have to do it, but it was a matter of filial generosity and a grand gesture that he's capable of.

MARTIN: He's always been very generous. He invites us over to his house, and when my kids were born, he invited them to enter the world of Armani Junior. He's like a family member: very picky, very selective, very honest.

DE NIRO: Giorgio came to the set when we were filming *Casino*—this was about 20 years ago—and gave me this great scarf made from this fine sheep's wool, very hard to get, from the Himalayas or the Andes.

MATT BOMER: It comes from the inside out with Armani—the way they run their business. It's a family affair, and if you're lucky enough to get to know them, you feel like they've adopted you into a loving Italian family.

HAMM: It's an incredible compliment to have them bring you into their world, which is so phenomenal and stylish and chic. And every time I meet him, I'm just like, "Okay, you're the coolest guy in the room." Wherever he is—Cannes, London, on his yacht—he's impeccably dressed and looks like he didn't even have to try.

DE NIRO: I sailed on that boat once, probably 10, 12 years ago, in the Caribbean. It was a very nice boat, if I remember. *[Laughs]* I've always liked his parties.

OWEN: He has these big parties, and he's there until the very end. Totally social, greets everybody.

PINE: I went to a party in Milan when I first started working with Armani. He came in very quietly and introduced himself to me. He

doesn't speak much English, but he looked at me and gently patted me on the cheek, said, "Bello," and shook my hand. Then he was off, because he had a basketball game to go to. He owns the team in Milan.

DE NIRO: He speaks about as much English as I speak Italian, so we meet in the middle.

NEESON: My wife [Natasha Richardson] and I were invited to his home for a show. This was probably 1995. D'Angelo was performing, and it was pure theater. So fucking exciting. All these gorgeous girls and boys walking down with this equally gorgeous material on their bodies. And then Giorgio comes out in a simple, classic black T-shirt and pants. It was perfection.

GERE: Giorgio does a sport jacket over jeans, and he wears T-shirts. It's not that far off from the way I dress. Of course, his T-shirts are cashmere, and mine are cotton. *[Laughs]*

OWEN: I'm always impressed that, after the fashion show, he always looks the best. He comes out to the applause, and you go, "Well, that's the perfect outfit." He's very, very classy himself.

HAMM: Italian men care about fashion and about looking good. Armani represents that ideal of not looking like too much effort went into it, even though a lot of effort went into it.

BOSEMAN: You probably couldn't name anyone who's more recognizable, who's done it better

for longer. You couldn't name another designer who's worked with as many stars and political figures.

GERE: There's no one who works harder. This company is his art. In that sense, he's like an old-time artist. He's in his atelier making beautiful things all the time.

JACKSON: To be a part of the Armani family is mind-blowing. To have that love for these clothes and this designer and to actually have a relationship with him? That's the stuff fantasies are made of.

SCORSESE: It was a joy to work with Giorgio on *Made in Milan*, to be in his world, to see him at work. It was a very special time for me. I think we both have fond memories of making that picture.

DE NIRO: I always wear his stuff at every awards show I go to. It's a standard thing for me, wearing his tuxedos.

GERE: The reality is, I don't think I've ever worn a tuxedo that isn't his. And certainly other people have asked me to. But I have a sense of great loyalty. If I'm going to wear a tuxedo, it's going to be his.

MARTIN: It's just elegance. When you want to feel elegant, you wear Mr. Armani. I enter his shops and I feel protected. They'll take care of me, down to every detail. I'm very thankful.

NEESON: I'm loyal to him, and it's not just because of his generosity. I just think he's the fucking best, really. ■

Top: Richard Gere in *American Gigolo* (1980). From left: Martin Scorsese with Giorgio Armani on the set of *Made in Milan* (1990); Jon Hamm at London's Royal Opera House in 2010; Clive Owen with Armani at the 2007 Armani Privé show at Paris Fashion Week; Chris Pine at the 2015 Vanity Fair Oscar Party; a Samuel L. Jackson costume sketch from *Shaft* (2000); Armani with Robert De Niro in an undated photo from the Armani digital archives.





BY MEREDITH BRYAN • PHOTOGRAPH BY CHRIS GORMAN

SHOULD YOU Fast?



Why You're Hearing About It

Fasting's been in the headlines since best sellers like *The FastDiet* popularized the "intermittent" variety (short fasts punctuated by normal meals); transforming the idea of not eating from a form of political protest into a way to stay trim. Science is keeping pace with the publishing industry: In recent studies on mice, fasting both slowed signs of aging and extended life.

The Big Promise

Fasting might be the miracle cure we've been overlooking ever since our ancestors did it between hunts for woolly mammoths. In addition to helping you lose weight, some researchers think it could rejuvenate the immune system, improve asthma, reduce high blood pressure, and delay the onset of Alzheimer's.

How It Works

Restricting calories causes the body to unleash enzymes called sirtuins, which are thought to repair cell damage that can cause disease and aging. "It's a way of life," says *The FastDiet* coauthor Michael Mosley. "I've gotten used to the idea that hunger comes and it goes away. I used to be a type-2 diabetic, and now I'm fine."



The Pragmatic M.D.

"Fasting appeals to people's desire for a quick fix, but unless you stay with a pattern of healthy eating, you'll not only defeat the benefits of the fast but potentially make things worse." —Joel Furhman, M.D., author of *The End of Dieting*

Let's Run the Numbers

21: Days in Gandhi's longest hunger strike, which he did three times, starting in 1924
44: Days David Blaine reportedly fasted in a box beside the Thames River in 2003
16: Hours a day Hugh Jackman gave up food to get his *Wolverine* physique

The Opposition

Toby Smithson, R.D.N., spokesperson for the Academy of Nutrition and Dietetics, warns that fasting may encourage the body to store more fat in the long run. Plus, since there have been no long-term studies done on humans (just on rodents), the effects of prolonged fasting are still unknown. And the extreme variety—abstaining from all food and drink, minus water, for days or weeks—requires medical supervision.

STARVATION NATION

There are a lot of ways to eat very little. Here are the most popular methods for skipping meals.

THE 5:2 DIET

THE METHOD: Mosley's plan suggests sticking to 600 calories of protein and vegetables on your twice-weekly "fast" days and eating your normal diet the rest of the time.
THE CLAIM: You'll lose weight while improving insulin sensitivity, blood pressure, and cholesterol.

THE 8-HOUR DIET

THE METHOD: This is Fasting for Beginners: Eat whatever you want, but only during an eight-hour window each day.
THE CLAIM: You'll lose up to two and a half pounds per week, reduce your risk for Alzheimer's, and grow new brain cells.

THE EVERY-OTHER-DAY DIET

THE METHOD: Obesity researcher Krista Varady's diet book suggests limiting your intake every other day to one 500-calorie meal. Otherwise, you eat regularly.
THE CLAIM: You'll retain more lean muscle mass.

The Bottom Line

If you're trying to slim down, there are easier ways to do it (eat better, drink less alcohol), but the occasional fast probably won't hurt. If you have high blood pressure or an autoimmune disorder, abstaining may be worth considering, but talk to your doctor first.

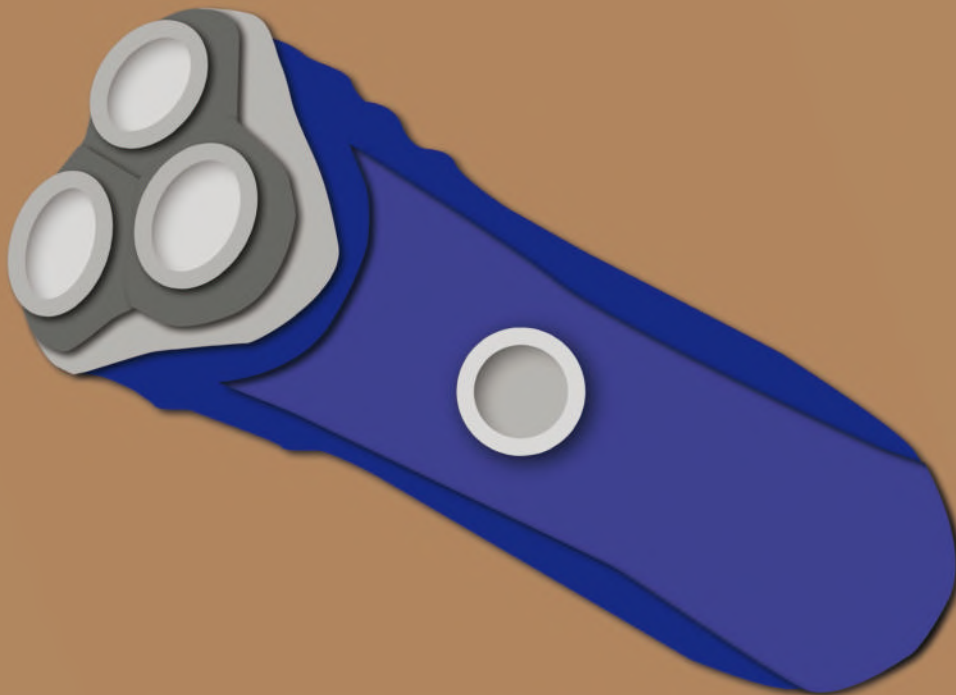
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